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In general they have been arranged according to the alphabetic order of the surnames of the authors.

— Editor ]

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## SECTION 1 · VEDIC

### 1. THE ALLEGORICAL SIGNIFICANCE OF THE WORD FOR 'COWS' ( 'GO' IN THE PLURAL ) IN THE RGVEDA

*Dr V M Apté, M A, Ph D ( Cantab )*

An attempt is made in this Paper to resolve the dilemma expressed by Macdonell (*Vedic Mythology*, p 59) thus - "They ( i e the Cows ) are sometimes identified with the Waters and sometimes with the ruddy beams of Dawn!" It is established here that the Cows cannot be 'the beams of Dawn', because they are described as rotting in the darkness of the rock-prison to which they are confined by Vrtra and his allies. It is next shown that they must be the *Waters* because the story of the confinement of the Cows and their release by Indra coinciding with the emergence of light is in every detail an exact replica of the story of the release of the imprisoned Waters by Indra. Finally it is pointed out these Cows or Waters are the celestial or all-pervading Cosmic waters forming the medium of the transmission of light and the movements of the luminaries, so that when they were blocked up, darkness reigned

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### 2 SOME MYTH-MAKING WORDS IN THE RGVEDA

*Dwijendra Nath Basu, M A*

In the Vedic hymns, generally in the earlier portion, the various forces and phenomena of nature have been explained as the aggregate of animated entities. Vedic deities are glorified as the agents of those natural events and as the agents they are very much likened to human beings. Anthropomorphism gradually becomes a regular process in the later portion of the Vedas. Creative imagination and poetic embellishments of the seers gradually heap upon the glories of the deities. Attributes and epithets are thus found to be common to many deities. In this way, the identities of

the Vedic deities have been complicated to a considerable extent. This has been demonstrated by Macdonell, Hillebrandt, Bloomfield and some others in their treatises on Vedic mythology and religion. But later in the Purāṇas and Kāvyaś, the deification is more systematised and perfected, the religion in this stage has demanded clear conception of the different deities and their characteristics are clearly demarcated.

This tradition from the Vedic to the Pauranic mythology is however clearly evolutionary and organic. The factors responsible for this development are many which are, firstly, the changes of the nature of religious faiths and practices in course of time from the Vedic to the Pauranic age, secondly, the varying devotion of persons towards one or two deities in preference to others, thirdly, the poetic fervour and creative imagination of persons of different places and periods, fabricating and developing stories and lastly, the linguistic development especially the semantic development of words. These factors are seldom found to be working singly. In the whole course of development, actions and reactions of varied minds play the sole part and as such no law can be promulgated to show the line of mythological development but the processes of changes along with the factors responsible for it can at best be guessed to some extent.

Some words from the Rgvedic hymns have been taken to show the line of gradual evolution of Pauranic myths from the Vedic ones.

Some of the Vedic deities have lost their position even, in the Pauranic mythology, some gods have merged together, others of less importance have gone down in the estimate of the people. Even Indra, Varuna and Agni, each of whom had a great status in the Vedas has derogated in the later epics and Purāṇas, and the Trinity (Brahmā, Viṣṇu and Śiva) has been elevated.

The tendencies of the changes along the linguistic line are either convergent or divergent. The processes are mostly psychological. There are very few cases illustrating mythical changes due to phonetic contamination. Association of ideas is the root principle of all changes. Analogy plays a very potent part. The processes are,— (1) Concretisation of abstract words, (2) personification of epithets and fabrication and development of stories from the analysis of metaphors, (3) predominant use of one meaning of a word, (4) greater importance of attributes which were unimportant or general, in case of one deity, (5) expansion of the implication of a word by which

some other deities are related together, (6) transference of the meaning of a word by which an expression becomes symbolic then suggestive

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### 3 INTERPRETATION OF A PASSAGE IN NIRUKTA

( Definition of Karmopasaṃgraha )

*G K Bhat, M A, Ph D*

The passage discussed is Nirukta, I iv, which contains the definition of Karmopasaṃgraha. Durga interprets the passage by making a reference to the distinction between enumerative mention and Dvandva compounds, in the former, the words are obviously separate and are understood as such, in the compound the separateness of sense is understood by the dissolution of the compound only (*vigraha*). Rajavade points out that this explanation would apply only to 'ca', but Yāska illustrates many other particles besides 'ca'. Rajavade thinks that the passage is corrupt and that there is probably an interpolation here. He refers to the contrast between a sentence and a compound and explains that in the former, the separateness is actually expressed, in the compound it is implied and is known when the compound is dissolved. Dr. Gune contrasts the Karmopasaṃgraha with enumerative mention where the words are bodily (*vigrahena*) separate.

It appears that none of these interpretations are satisfactory. Yāska has not illustrated compounds which therefore are out of consideration. The particles given under the definition are those which join co-ordinate as well as subordinate clauses. Yāska appears to explain only the function of Karmopasaṃgraha, which is that of joining two or more words, or clauses, without reference to the nature of the things thus joined, but the peculiarity of this connection is that though the things are joined by the particles, their separateness remains intact. This Yāska distinguishes from the separateness in enumerative mention, which is obvious. The passage therefore must be interpreted to yield an explanation which will apply to all the particles illustrated by Yāska. The obvious construction is—the first clause gives the definition, the second contrasts Karmopasaṃgraha with Uddeśa, the third supplies the reason, which explains not only the contrast but the role of Karmopasaṃgraha. '*vigraha*' thus ought to mean '*vividha grahana*'

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#### 4. HALĀYUDHA AND HIS WORKS

*Durgamohan Bhattacharya*

Halāyudha was the Dharmādhyakṣa or Officer-in-charge of religious affairs in the court of King Lakṣmaṇasena of Bengal in the 12th century. He was the author of a large number of works among which there was the *Brāhmaṇa-sarvasva* in which he explained Vedic Mantras prescribed for recitation in various Grhya rites. Born in a family imbued with Vedic culture, he set himself to introducing reforms in the method of Vedic studies among the Brāhmaṇas of his time in Bengal.

His works had been cited and utilized for centuries in various ritualistic digests and Vedic commentaries. Satrugna's *Mantrārtha-dīpikā* produced in the early 16th century in the Panjab is for the most part a compilation from Halāyudha's Vedic commentary in the *Brāhmaṇa-sarvasva*.

The paper throws light on the little known facts of Halāyudha's life, and gives details of some of his unknown works. The condition of Vedic scholarship in Halāyudha's time as reflected in his significant observations is also discussed in the paper.

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#### 5. HALĀYUDHA'S VEDIC COMMENTARY

*Durgamohan Bhattacharya*

Halāyudha was a prominent personage in the court of King Lakṣmaṇasena of Bengal. He was the author of a large number of works among which there was the *Brāhmaṇa-sarvasva* in which he explained Vedic mantras prescribed for recitation by the followers of the Kāṇva recension of the Vājasaneyi Yajurveda in their various Grhya rites. Born in a family imbued with Vedic culture, he set himself to introducing reforms in the method of Vedic studies among the Brāhmaṇas of Bengal in the 12th century. This was regarded by him as almost a mission. His interpretations of Mantras embodying sometimes an earlier tradition are of great value to the students of Vedic language. He deplores the paucity of comments on the *Yajurveda*, and criticizes Uvata's *Mantra-bhāṣya* as inadequate for understanding the texts. In order to make up for that inadequacy, he took upon himself the task of explaining a select group of Vedic Mantras in a clear and unambiguous manner by using terms familiar to all (viśva-pra-

siddhaiḥ padaiḥ) Unlike the earlier Bhāṣyakāras, he is never elliptical. What is most remarkable in his commentary is the *Vākyārtha* or purport added to the explanations.

Halāyudha's works had been cited and utilized for centuries in various ritualistic digests and Vedic commentaries. Satrugna's *Mantrārtha-dīpikā* produced in the early 16th century in the Panjab is nothing but a compilation from Halāyudha's commentary.

The paper assesses the value and extent of Halāyudha's contribution in the field of Vedic exegesis, throws light on the little known facts of his life, and gives a note on his unknown works. The condition of Vedic scholarship in Halāyudha's time as reflected in his significant observations is also discussed in the paper.

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## 6. SOME FEATURES OF MANTRA INTERPRETATIONS IN A PRE-SĀYANA VEDIC COMMENTARY

*Durgamohan Bhattacharya*

Halāyudha, flourishing in the 12th century A. C., wrote a large number of important works including the *Brāhmaṇa-sarvasva* in about 40 sections. In this *Sarvasva* he commented upon Vedic Mantras used by the followers of the Kāṇva Recension of the Vājasaneyi Yajurveda in their various domestic rites.

Halāyudha's interpretations of Mantras, embodying sometimes an earlier tradition, are of great value to the students of Vedic language. He deplores the paucity of comments on the *Yajurveda*, and criticizes Uvata's *Mantra-bhāṣya* as inadequate for understanding the texts. In order to make up for that inadequacy, he took upon himself the task of explaining a select group of Vedic Mantras in a clear and unambiguous manner by using terms familiar to all (*viśva-prasiddhaiḥ padaiḥ*). Unlike the earlier Bhāṣyakāras, he is never elliptical. What is most remarkable in his commentary is the *Vākyārtha* or purport added to the explanations. His explanations in many places like the Aghamarsana Sūkta and the so-called Candī Mantra are remarkable.

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## 7 PĀNINI'S RULES AND VEDIC INTERPRETATION

Dr S S Bhawe

Pāṇini's Vyākaraṇa as a *Vedāṅga* most important for Vedic interpretation—difference of opinion on the point—former views (1) Whitney, after comparing Pāṇ's Vedic rules with the fact of the Vedic texts concluded that the former were quite *inadequate* (ii) Sylvain Lévi, opining that Pāṇ lay no claims to teach Vedic Language or Grammar, admitted that old (Vedic) irregularities were properly noted with a view to lay down the proper usage. (iii) Paul Thieme refutes Whitney and improves upon Lévi's view examining some typical rules in the *Astādhyāyī*, he comes to the conclusion that Pāṇ's treatment of Vedic grammar was quite *systematic* based on an intimate knowledge of the *Saṃhitās*

Eminent Vedic interpreters take into consideration Pāṇ's rules no doubt, but perhaps not quite adequately, a few instances discussed

The necessity of noting Pāṇ's rules for Vedic interpretation most unavoidable—Sāyaṇa's views on this principle—his demonstration of the same

*Conclusion* importance of this study for a fresh translation of the *Rgveda*—the study may also incidentally throw some light on a few points of Vedic Chronology

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## 8 INDRA IN THE ŚĀTAPATHA BRĀHMAṆA

G H. Godbole, M A

Although the sacrifice had attained pre-eminence in the minds of the Vedic Aryans during the Brāhmaṇa period yet Indra was regarded as the leader of the sacrifice Various Indra legends are made use of to serve the purpose of sacrifice In fact Indra was subordinated to the sacrifice In order to show the power and efficacy of certain sacrificial rites Indra is referred to as having performed them

The origin of the later concepts of *Indraloka* etc are noticed in this Brāhmaṇa The ready-witted nature of Indra enabled him to overcome all dangers and difficulties in a successful manner Indra's jealousy for those who were likely to excel him, which is specially noticed in the Post-Vedic

period, has its origin in the Brāhmaṇa period Indra's timid nature or inferiority complex is emphasised very often on the basis of a Rgvedic legend

In addition to his subordination to the sacrifice, Indra's subordination to sages is peculiar to the Brāhmaṇa period But it will be seen that sacrifice is the pivot round which the whole world of gods is moving The Satapatha Brāhmaṇa abounds in fanciful derivations and explanations The lustful nature of Indra which is foreign to Rgveda is first introduced in the Brāhmaṇas through stories Indra's selfishness and fondness for power is noticed in some legends Very often the reminiscences of Rgvedic stanzas are fabricated into suitable legends The Brāhmaṇa authors did not take either Viṭra or Indra seriously. These figures were only resorted to for weaving the web of sacrificial stories Indra is reduced to a nominal sovereign Indra is represented as granting the superiority of another god only when it served his purpose He has become a cunning politician from a reckless warrior which he was in the Rgveda The Vedic Mythology is turned into only an imaginary one and brought in a line with sacrificial ritual Indra, a member of the Vedic Pantheon and a prominent figure in the Vedic Mythology is thus made subservient to sacrifice

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## 9. DAYĀNANDA AND THE NIGHANTU OF YĀSKA

*S K Gupta, M A, Shastri, Prabhakara*

Dayānanda Sarasvatī, one of the greatest Vedic scholars of the 19th century and a commentator of the Rg-Veda and the Yajur-Veda has widely and vitally differed from the medieval and modern Vedic scholars in his conceptions about the Veda and the method of their interpretation He differs from these scholars so much that there is no common ground for comparison between Dayānanda and medieval and modern Vedic scholars Dayānanda takes inspiration from the Brāhmaṇas, the Nighantu and the Nirukta of Yāska and has drawn upon them profusely In this article the author has confined himself to an examination of Dayānanda's relation to the Nighantu

The paper then discusses the validity of the stand taken by Dayānanda 'It examines the derivations of the words included in Chapter IV of the Nighantu and shows that most of the words collected in this chapter are derived from roots meaning 'to go' or from roots having 'motion' as their primary sense The author shows that in his commentary on these works Yāska generally gives one or two senses whereas he holds that the

words here have several senses and that Yāska holds that the words of the classical Sanskrit are different from those of the Vedic Saṃhitās Yāska also holds that Vedic words must be explained in their derivative sense Dayānanda's stand is therefore supported by the views of Yāska

The paper also examines some more problems connected with the subject of this paper, as for example, the connotation of the words 'anavagata-saṃskārāṇsca nigamān' (N IV 11) and uses of the word 'pada' in classical Sanskrit

Lastly, the paper shows that some of the readings noted by Dayānanda in the foot-notes of his edition and omitted by Dr Lakshman Sarup in his edition are very important and should be included in all other critical editions of the Nighantu In fact, Dayānanda's edition is in itself very critical and scientific

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## 10 DAYĀNANDA'S INTERPRETATION OF THE NAMES OF VEDIC GODS

*S K Gupta, M A, Shāstri, Prabhakara*

This article summarises in English Dayānanda's translation of the names of the Vedic Deities—Agni, Aśvinau, Soma, Marutaḥ, Varuna, Mitra, Mitrāvarunau, Rudra, Viṣṇu, Pūṣā, Dyauḥ, Tvastā, Bhagaḥ, Dyāvāprthivī, Rbhavaḥ, Usas, Āditya, Brhaspati, Vāyu, Devyaḥ, Indrāṇi, Varunāni, Āgnāyī, Indra and Aditi—preceded by a discussion of their etymology

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## 11. LIFE OF AGASTYA

*M R Jambunathan*

Who were the first Rishis who spoke of him? Who can write his story correctly? Who was Agastya? What did he do as a poet, a thinker, a lover and a warrior? These are some of the questions answered on the basis of his own hymns [R̥gveda, I, 165-191 Atharvaveda, V, 133] The paper is concluded with the observations that he was a Tamilian, that he did not come from north to south, and that his union with Lopamudra was based on Tamil form of marriage Some of the prevailing misconceptions of him are cleared

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## 12 PUSAN-LEGENDS IN THE ŚĀTAPATHA-BRĀHMAṆA

*Dr H R Karnik, M A, Ph D*

In my papers submitted at the previous sessions of the All India Oriental Conference, I discussed the characteristics of the Indra and the Āśvins of the Śātapatha Brāhmaṇa mainly with a view to comparing them with their proto-types in the Rgveda and pointed out that these deities as they appear in the Brāhmaṇas are not altogether different from their counter-parts in the Rgveda. The loss of certain dominant traits in their character as they figure in the Brāhmaṇa is counter-balanced by the piling of newer attributes having a particular relation to the sacerdotal environment of the Brāhmaṇa. In the present short paper I have discussed the Pusan-legends in the Śātapatha Brāhmaṇa in order to bring out the traits in the character of Pusan as he figures in the Brāhmaṇa. In the Rgveda wherein Pusan is lauded about 120 times he is a deity of indistinct individuality with scanty anthropomorphic traits. The evidence adduced by the Rgveda does not establish him as representing a phenomenon of Nature. He is closely connected with the Sun. "The Conception that seems to underlie the character of Pusan here", as Macdonell points out in his Vedic Mythology, "is the beneficent power of the Sun manifested chiefly as a pastoral deity". In the Śātapatha Brāhmaṇa there are a very few references to Pusan. The legends connected with him are fewer still. Thus Pusan is not an important deity of the sacrificial cult. However, from the scanty references that we get to Pusan in the Śātapatha Brāhmaṇa one thing becomes quite clear and that is that Pusan retains his pastoral character in the Brāhmaṇas as well.

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13. A RE-EXAMINATION OF THE BAUDHĀYANA ŚRAUTA  
SŪTRA (PRASNA II-AGNYĀDHEYA)

*C G Kashikar, M A*

Some time back I pointed out (cf *The Text-problem of the Baudhāyana Ādhāna-sūtra*, Annals of the Bhandarkar Oriental Research Institute, Vol XXIX, pp 107-17) that the present text of the Agnyādheya portion of the Baudhāyana Śrauta Sūtra (Prasna II) stands in a disordered condition. I had also proposed therein the readjustment of the sūtra-portion according to which the order of the various sections (*Kāṇḍikās*) of Prasna II would be as follows - 12-14, 1, 3-4, 2, 8-11, 15-21. Sections 5-7 were relegated

S-2

as interpolatory In the present paper, I propose to re-examine the whole Praśna II critically

In the re-adjustment that was proposed, the rites pertaining to the pronouncement of the sacrificer's desire to set up the fires, the choosing of the official priests and the choosing of the sacrificial place (Baudh II 1, 3-4, 2) were supposed as taking place on the day preceding the day on which the fires were to be set up But in view of the general practice regarding the śrauta and grhya rites, it seems that the pronouncement of desire and also the other two rites have to be performed at the very beginning, that is, on the day when the fire-hall is erected, the Brāhma-udanika fire is kindled and the materials are collected The order of the sections should, therefore, be .—II 12, 1, 3-4, 2, 13-14, 8-11, 15-21

However, it appears that all those portions were not written at one and the same time, but were only arranged at random There are reasons to believe that the original Agnyādheya sūtra comprised Baudh II 12-21 only and that the other parts were joined, not necessarily at different periods, with the opening side 1 e Baudh II 12 in a reverse order The chief reason supporting this conjecture is that the *Dyaidha* portion of the Baudhāyana śrauta sūtra which was composed immediately after the original Baudhāyana sūtra, does not at all refer to those portions 1 e Baudh 1-11 Out of these, Baudh II 8-11 deals with the *gopitṛyajña*, Baudh II 6-7 is a portion bearing the character of the *Karmānta* sūtra (a part of the Baudhāyana sūtra), but not a regular part of the same,, Baudh II 5 gives the formulas called *pāpmano vinidhayaḥ* or *śiṃhānuvāka* to be recited by the sacrificer before procuring the Brāhmaudanika fire, Baudh II 1-4 deals with the pronouncement of the desire to set up the fires, the choosing of the sacrificial place and that of the officiating priests A strong point against this last portion forming part of the original sūtra is that it does not fit in well with the subsequent ritual

## 14 THE METAPHYSICS OF RIGVEDA & ATHARVA VEDA

*Prof H R Naware, M A*

Whatever may be the original meaning of Bra'hman, its mystical aspect is quite obvious in the Rigveda Gradual development of Pantheism from Monotheism is a marked feature of the Rigveda in hymns like the Purusa hymn, the Hiranyagarbha hymn and in the conception of Prajāpati

This mystical aspect of Bra'hman (and which appears to be earlier than the magical one) becomes more distinct in the Atharvaveda, heading towards the completion of Pantheism, first indicated in the R̥gveda. There is enough evidence in the Atharvaveda itself, where several hymns describe Bra'hman as the One Support of the world (apart from its other forms like Purusa, Viśvavedas or Viśvakarman). Bra'hman attained the Status of Cosmic Power and was the whole world. This pantheistic development of Bra'hman might have helped greatly its all-out Upanisadic development.

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## 15 HYMNS OF RESTORATION IN THE ATHARVAVEDA . THEIR POLITICAL SIGNIFICANCE

*Dr R B Pandey*

1 Nature of the Hymns. The Atharvavedic hymns III 3 and III 8 are classified by Kausika (II 7) under the ceremonies known as *rājakarmāṇi* (rituals meant for kings). The hymns in question, according to Sāyaṇāchārya, were meant for the restoration of a King (uprooted by his enemies) to his state (इति सूक्तेन शत्रुत्पादितस्य राज्ञ पुन स्वराष्ट्रप्रवेशार्थं )

2 The Mode of Accession in the Vedic Period. The mode of accession varied with the type of states. In a tribal or primitive republican state it was by election or selection (RV X 173, AV, 4 2). In a big territorial state it was by hereditary succession. Yet in both the cases there was a strong public opinion in matters political.

3 Deposition due to various Factors. The deposition of a king was a political coup effected by his rivals, opponents and enemies called *sajātāḥ* (of equal birth), *sapatna* (a rival), *rājānaḥ* (eligible to kingship) and *nīṣṭya* (a mean enemy, likely an outsider).

4 Places of Refuge or Exile. The places of shelter mentioned in the hymns are *āpaḥ* (waters), *parvatāḥ* (mountains) and *anyasya ksetra* (foreign land). It may be suggested that the first two refer to the watery and mountainous forts meant for defensive purposes, especially in view of the fact that iron (*āyaśi*) and stone (*aśmamayā*) forts are mentioned in the R̥gveda.

5 Attempts at Restoration. Attempt at restoration were natural, as the deposed king would not take his defeat lying down. With ritualistic drama, human efforts were pooled for restoration.

6 Agencies of Restoration The deposed king took the initiative himself, but he was throughout inspired and helped by his Royal Priest (Purohita) A host of administering priests, military leaders, soldiers, etc took active part in the struggle for Restoration

7 Methods of Restoration The first method of restoration was reconciliation The people of the State must be a willing party to restoration and kinsmen, rivals and opponents should be persuaded to invite the exiled King In case the latter stood in the way of restoration, force was also used as a method of restoration for which military preparation had already been done

## 16 THE CO-EXISTENT RIGHTS OF THE HUSBAND AND WIFE TO PERFORM VEDIC SACRIFICES

*Shastri A C Pandit*

From the time the performance of yajñas as a necessary duty was ordained, it has been laid down that both the husband and wife have a joint right to take part in the sacrifices No independent right exists for either of them Though in some forms of worship they have been given separate rights, in all the Srautakarmas their right to take part in the sacrifices is a joint one Jaimini has also expressed the same view while dealing with the rights of various persons to take part in sacrifices, in Pūrva Mīmāṃsā While discussing the proposition whether women have independent rights to perform sacrifices, he has established that they have no such rights Proceeding further he says that the rights of women to perform sacrifices are co-existent with those of their husbands Thus our Śāstras have clearly laid down that women have no right to perform yajñas by themselves but can do so only along with their husbands

## १७ गायत्रीमंत्ररहस्यदर्शनम्

विष्णुदेव साकलेश्वर पंडित, अम अ, व्याकरणतीर्थ, वेदान्तशास्त्री

गायत्रीमन्त्र प्रतीकरूपेण स्वीकृत्य ऋग्वेद-यजुर्वेद-सामवेद-अथर्ववेद-सहितानां ब्राह्मणादि-ग्रन्थानां च प्रमाणानि समुद्धृत्य मन्त्रस्थितपदपदार्थस्वरूपादिकं समालोचितं संक्षेपेण ।

१ वेदसाहित्यम् । २ बहिरंगपरीक्षाया अवकाश । ३ अन्तरंगपरीक्षाया निरूपणम् । ४ गायत्रीमन्त्र । (अ) ऋग्वेदे, (व) यजुर्वेदे, (क) सामवेदे, (ङ) अथर्ववेदे । ५ वेदत्रयी-स्तरपत्रिचार । ६ गायत्रीमन्त्रस्य प्रतीकस्वीकार । ७ मन्त्रस्वरूपम् । ८ गायत्रीस्थितत्रिविधा शक्ति । ९ ऋग्वेदे विष्णुमन्त्रसूक्तम् । १० सवितृमहिमा । ११ मन्त्रस्थितपदद्वय — 'धी, धीमहि' । १२ 'भर्ग' । १३ 'सवितु देवस्य' । १४ 'प्रचोदयात्' । १५ वाक्यद्वयम् । १६ ऋग्वेदमहिताया त्रिविध स्वरूपम् । १७ यजुर्वेदमहितापद्धति । १८ यजुर्वेदे अग्निहोत्र-प्रकरणे गायत्रीमन्त्र । १९ यजुर्वेदे अश्वमेधप्रकरणे गायत्रीमन्त्र । २० यजुर्वेदे पुरुषमेध-प्रकरणे गायत्रीमन्त्र । २१ यजुर्वेदे आन्तिपाठप्रकरणे गायत्रीमन्त्र । २२ यजुर्वेदे मन्त्रगत ऋषिभेद । २३ सामवेदस्वरूपम् । २४ सामगाने गायत्रीमन्त्रस्य प्राधान्यम् । २५ अथर्ववेदे गायत्रीस्तुति । २६ ब्राह्मणादिग्रन्थेषु गायत्रीमहिमा । २७ यज्ञोपवीतम् । २८ महाभारते नावित्रीव्रतम् । २९ उपसंहार ।

## 18. THE RIDDLE OF THE VEDIC GODS

*Ramachandra Krishna Prabhu*

It is a fact widely recognized by Vedic scholars, both occidental and oriental, that between the Vedic, particularly Rigvedic, times and the post-Vedic times of the Taittirīya and other Samhitās and the Brāhmanas, there was a large gap of time, which resulted in the loss of the exact significances of the earlier Vedic terminology and rituals and of the conceptions behind the Vedic gods and goddesses. This loss of the knowledge of earlier significances is obvious from the fact that in the Samhitās and Brāhmanas one finds endless discussions as to the real purport of Vedic terms and statements. The remark of Yāska, whose date is generally assigned to the 8th century B C, that there were as many as seventeen predecessors of his, whose explanations of Vedic terms were often conflicting, confirms the view that the continuity of Vedic tradition had been disturbed to such an extent that many terms and statements in the Vedas had become unintelligible by the time the Samhitās and Brāhmanas were composed. The identity of the Vedic gods and goddesses has become one of such disputable categories. Even after three millenniums of Vedic scholarship there is practically no unanimity among scholars regarding the identity of these gods and goddesses, save perhaps in the case of Sūrya, the visible sun.

In my opinion, the master-key to the solution of the riddle, of the Vedic gods and goddesses lies in the Arctic Theory of the late Lokamanya Bal Gangadhar Tilak. The peculiar phenomena of the



Circumpolar regions, such as the Long Night, the Long Dawn, the Long Day, the Uśāsā-Naktā (1 e 24-hour periods of alternating dawnlight and darkness), the Naktośāsā (1 e 24-hour periods of alternating darkness and dawnlight), a sunrise which took the luminary's disk 16 days to rise into full view, the 86 days (*Sadaśiti*) of ascent and an equal number of days of descent, from the vernal horizon to the summer solstice and from the summer solstice to the autumnal horizon, respectively, — all these and other equally wondrous phenomena which were and are still witnessed only in the Circumpolar regions, formed the real background of the strange conceptions associated with the Vedic deities. Most of the gods were one and the same Sun-god (*Ekam sat* . ") of the Arctic Home, named and described variously as he appeared and functioned variously at different stages of his annual peregrinations in the polar skies, both above and below the horizon. Uśās was not the evanescent dawn-flush that we are accustomed to witness in the tropical and temperate regions. She was the Long Dawn of 24 hours' duration of the polar home. The Twin Aśvins were the Twin Punarvasū nakshatras (the Gemini, Castor and Pollux), which rose into view just before the Long Dawn commenced her career round and round the horizon and which kept her company till the New Year's Day came. The Āprī deities were the different manifestations of Agni on the polar horizon, beginning with his first appearance as a gloaming at the end of the Long Night and ending with his final *avatara* as Prajāpati, the Sun-god of the New Year at the termination of the Long Dawn period.

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## 19. DEVĀPI AND S'ANTANU IN THE RGVEDA

*V G Rahurkar*

There is a general reluctance to utilise the Purāṇic data for the reconstruction of the history of the pre-Bhārat-war period. But it must be remembered that the Purāṇic data about many of the royal houses, kings and Risis is confirmed by the Vedic literature to a surprising extent. One of such cases is that of Devāpi and S'antanu.

The paper presents the correlation of the Vedic, Sautic and Purāṇic sources and a close study of RV X 97 and 98, and tries to establish that the Bhṛisak Ātharvaṇa who is said to be the seer of X 97 is the Mahābhṛisak S'antanu of the MBH. and the Matsya Purāṇa, and Devāpi, who is the seer of X 98, is the brother of S'antanu.

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## 20. THE ETYMOLOGY OF THE WORD 'RSI'

*V G Rahurkar*

The paper takes a critical view of all the popular etymologies and the definitions of the word 'Rsi' as appearing in the Vedas, the Purāṇas and the Epics. It also discusses the interpretation given by Sāyaṇa and the Nirukta. The view of the Āvestic prototype of the word is critically examined to conclude that the term 'Rsihood' applies to the developed intellect endowed with a prophetic vision and righteousness of any person of any time or clime.

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## 21. THE ATHARVA-VEDIC HYMN TO THE EARTH

*Dr P S Sastri, M A, M Litt, Ph D.*

The first hymn of the twelfth Kāṇḍa of Atharva-Veda is the hymn to the Earth. This hymn is important in more ways than one. The idea of motherhood, the spirit of patriotism and an exalted lyrical fervour characterise this hymn.

The Earth is identified with the Land or the Nation with all its geographical material and animated creation. She is the source of all life, and is even immortal. She shows the way for man to preserve himself from all the physical and spiritual enemies and ills. The seer postulates a geographical unity. The country is not merely a set of living persons, but the unity of persons and things. A broad principle of co-operation characterises the co-existence of the diverse phenomena. And such an Earth is the bounteous Mother who is the repository of wealth and wisdom.

The homogeneity of a single cultural unit is the basic principle governing the conception of the State, as it is recorded in this hymn. She is a unifying power and is like an unresisting and steady cow yielding her produce to all without any distinction. The vision of the Earth is so sublime and beautiful that the seer wants to look at her and contemplate her till he is advanced in years (XX 1 33).

Next the seer postulates a close relation between the Earth and Agni. This is intended to reveal the vital link between the Earth and Dharma. From this he goes to plead for an austere life devoted to the pursuit of the higher values, and this alone is taken to be the real love of the land. The duties of man are clearly distributed between war and peace (st. 41).



## 23 NATURE OF THE RIGVEDIC DEITIES.

*Prof Y R Vipradas, M A*

The main object of this paper is to make an attempt to ascertain the nature of the Rigvedic deities. European scholars and their followers in India take Indra, Agni and Vāyu to be the ordinary powers of Nature—Cloud, Rain, Lightning, Fire and Air. It is essential to know what is the exact conception of Indra, Agni and Vāyu, or other deities. Is Indra the same as rainfall and lightning? Is Agni merely burning fuel? Is Vāyu merely the air we breathe? It is necessary to know what exactly Indra, Agni and Vāyu are.

A faithful way of interpretation is to stick to the statements of the Veda. A little serious thought shows that the hymns cannot be satisfactorily interpreted if the invocations are taken to be addressed to the mere external visible physical phenomena.

Thus, अग्नि is a देव, ऋत्विज्, होतृ, is रत्नधातम, इड्य, सत्य, चित्रश्रेवस्तम, able to do भद्र, is expected to be सपायन as father to son. By Agni is रयि obtainable, he is believed to bring gods together (स देवाँ ण्य वक्षति।)

To take वायु. He is दर्शत (goodlooking), contrary to air which is invisible. The remarks इमे सोमा अर कृता, तेषा पाहि, शुधी हवन् — are all characteristic, being unmistakable proof of his being endowed with consciousness.

The expressions आवाहि, आगन्, आगहि, आगतम show that the Rishis know and believe that on being invoked, they do come.

Indra is विपश्चित्, सोमपा, his belly is नोमपातम, has a chariot to which red horses are yoked, slays वृत्र as a result of drinking some juice, is दुर्मित्र, is known as कौशिक, because as Sāyana says, he was born son to दुर्मित्र रश्मिर्नै have many hands and possess बुद्धि. Agni is expected to conduct all the gods in a comfortable chariot.

Above all, Indra, Varuna and Agni have wives named after them. Some is able to speak. All these are clear indications of the deities being peculiar entities having peculiar forms and powers, since the above descriptive expressions can in no way suit the ordinary physical phenomena.

These deities are so many manifestations of the Absolute Brahman and govern and regulate the physical phenomena with which we are familiar.



## 3 THE INDO-IRANIAN PANTHEON

*Prof Firoze C Davar, M. A, LL B*

In prehistoric times a group of primitive Aryans, known as the Indo-Europeans, lived in Central Asia. In course of time batches from this group departed northwards and inhabited Europe. The rest, known as the Indo-Iranians, lived for centuries as one race, speaking the same language and worshipping the same deities. The rise of Zarathushtra led to a split, and several Aryans, now known as Hindus, came over to India, the rest, familiar by the name of Zarathushtrians, remaining in Iran. The Vedic Hindus were polytheistic worshippers of the forces of Nature, though gleams of monotheism appear in the Rg Veda, the Zarathushtrians were monotheists, but after their Prophet's death the deities banished by him returned to his faith, not indeed as deities, but as angels, as seen in the Yashts. This paper aims to show the close resemblances between these Vedic and Zarathushtrian deities, that emanated originally from the Indo-Iranian pantheon.

A very prominent position is assigned to Ātar (Fire) in Zarathushtrianism as to Agni in the Rg Veda, connected with Ātar is Nairyosangh who closely corresponds with the Vedic Narāshans. The Avestan Hvar is the Vedic Svar or Sūrya (Sun), an object of fervent worship in both faiths. These deities are similar not only in their names but also in the details of their description and worship. The Vedic Mitra is identical with the Avestan Mithra (Sun), who assumed far greater importance in the Zarathushtrian religion and whose faith prevailed in the pre-Christian Roman Empire. The great Vedic god was Asura Varuṇa, invested with the highest moral virtues, and corresponding to the Ahura Mazda of the Avesta. After the great split Varuṇa was displaced by Indra, and 'Asura' came to mean devilish. The Zarathushtrians retaliated by using the term 'deva' (god) in the detested sense of demon, and branding Varuṇa and Indra as infernal beings in their scriptures. Indra presides over rain and destroys Vritra or drought, as the Avestan angel of rain, Tishtrya, strives against Apaosha. Indra is called Vritrahan (the Avestan Verethraghna) or slayer of Vritra. The female Avestan angel Ardrisura in several respects resembles the Vedic river Saraswatī, [now no longer in existence]. Another deity of waters is the Avestan Apām Napāt, similar in functions to his Vedic counterpart who bears exactly the same name. Other Indo-Iranian deities, similar in name and functions in the Vedic and Avestan faiths respectively are -Ushas and Ushah (dawn), Vāyu and Vāta (wind), Ashwin and Aspina (twin stars), Aramati and Armaiti (devotion).

We have confined ourselves to the resemblances between the Vedic and Avestan deities only, but the closest likeness prevails also in the languages, beliefs, rituals, customs, classification of priests, names of heroes, contemporary occurrences, etc., concerning the two faiths. This has led scholars to conclude that both these Aryan peoples were cousins of the same stock, separated by the great split millenniums ago but destined to meet and live amicably once again in Mother India

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#### 4 WHAT IS THE HOLY KHARA ( YS XLII. 4 ) ?

*Nayab-Dastoor Nawroze Dinshah Minocher-Homji*

As for our subject, it is enough to say that references like Yt V 42, Yt XIII 65 and Yt. XIX 51 prove beyond doubt that Khara is Kharena and nothing else, that Vouru-Kasha is “the ocean of the Universal Magnetism (or Attraction) of the Holy Spirit of God” This ocean is full of Āpo or “Currents of Divine Glory”, supplied by Ardwi Sura Anāhita or “the Effulgence of the Divine Glory of God”, and this Divine Glory is Kharena or Khara of our Ys XLII 4, whose body is white, food spiritual, and nature righteous and holy

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#### 5 THE PAHLAVI WORD *SŪN*

*Dastur Dr Hormazdyar Mirza, M A, Ph D*

This Pahlavi word, written *sūn*, occurs six times in the Dēnkart, a dozen times in the Great Bundahisn, and twice in the Pahlavi text of the Skand Vimānik Vicār. The corresponding Pazand form is *sūm*, and it occurs thrice in the Pazand text of Skand Vimānik Vicār.

In the Sanskrit version of the Skand Vimānik Vicār, Neryosang variously translates the word by (1) प्रतिमा, (2) अनुरूप, and उपमा—all these words suggesting similar ideas. Hoshang and West translate (p 267) ‘description, nature’. So also West (S B E, XXIV, pp 127, 142, 150) P. Pierre Jean de Menasce gives ‘maniere, espece’ (Menasce, Skand Vimānik Vicār, Fribourg en Suisse 1945, p 285). In the Dēnkart, Sanjana reads *jehvūn*, and translates “હોનારત, સરજત, હયાતી, જિંદગી, (1) Destiny, fate, chance, (2) Life, existence”

Gr Rd p 117 - up rth line in sun sawark v'ingend

On the strength of what has been stated above we can safely conclude that the word *say* is an Iranian word, and it may be regarded as what is known as 'pseudo-heterogram' (Junter, *Iranian I Pahlavi*, p. 16) The word may be explained as a form derived from Old Iranian *sayana-*, the present participle from the root *say-*, *su-* 'to go, to set in motion' (Kanga, *Avesta Die* p. 558, Bartholomae, *Altur Wb* 1714) The word, therefore, may originally mean 'going motion, currency,' and hence, 'what is going, what is current, mode, manner, method, form, kind, species, etc'

*J C Tarapore, M A, LL B*

The Jews in captivity in Babylon were released and sent back to Palestine, their ancient home. They were given state help to rebuild their temple in Jerusalem destroyed by the Babylonians. Vessels of gold and silver looted from their temple by Nebuchadnezzar were ordered to be restored. Cyrus was honoured by the Jews and referred to as the "Anointed of the Lord".



CAMBYSES during the life-time of his illustrious father adopted his liberal policy in Babylon as its satrap or governor. The Conquest of Egypt (526-525 B. C.) After his victory at Pelusium and the capture of Memphis Egypt became a satrapy of the Persian Empire. Cambyses allowed the Egyptians to enjoy the liberty of observing their old religion. The Apis Bull was respected. Cambyses was shown in Steles in Egyptian costume kneeling before the Apis Bull. His descent was traced from Re. Temples at Sais and other places were restored.

DARIUS "Sanctuaries which Gaumata the Magian destroyed I restored," as inscribed in the famous Behistun inscriptions, was the key-note of the religious policy of Darius. Subject races found that their religion and culture were not interfered with. Peace was established over a vast empire stretching from the Punjab in the east to the valley of the Nile in the west. Laws were formulated for equal treatment of all subjects.

Zerubbabel, a Jew, was chosen as the Governor of Judea. The Temple at Jerusalem was still not completed. Prophet Haggai exhorted his people to complete the House of God. Old decree of Cyrus was found in the royal archives and was given effect to. The Temple was completed in the sixth year of Darius. In Egypt the Apis Bull found during the reign of Cambyses died in 518 B. C. Darius got a new bull installed. The dead Apis was entombed with usual honours. The name of Darius was added to the religious scroll of Egypt.

Greek colonies were allowed to have their own free life. Their temples were held sacred. Darius showed his displeasure when a shrine of Apollo was destroyed by one of his satraps.

Late Achaemenian monarchs continued this liberal policy towards their subjects. But when Babylon rose in revolt Xerxes used some severity towards Babylonian temples. Artaxerxes, as shown in the book of Nehemiah, permitted the walls of Jerusalem to be completed to afford protection to the Jews there.

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## SECTION III CLASSICAL SANSKRIT

### 1. ĀCHĀRASAMGRAHA—A LOST WORK ON BUDDHIST MONASTIC LIFE

Dr. A. S. Hukar

*Āchārasamgraha* is a manual for the guidance of Buddhist monks, written in 201 verses, and explaining the rules which they were to follow. This work is now lost, but we can get some idea of it from a commentary upon it, recovered from a manuscript in Tibet, brought to India by Rahul Sankrityayani. I have recently deciphered this work and it will be soon published by the Jaiswal Research Institute.

The MS. of the commentary was probably written in the 12th century. It throws a flood of light on the condition of life in Buddhist monasteries during the time of their decadence.

While dealing with avoidance of *Ahimsa*, the commentator asks a monk to refrain from recommending suicide, from advising a road where a battle may be raging or rivers difficult to cross may be in the way, from using water for building purposes which may have insects, from assigning a room to a person, which may have a serpent, etc. But if a monk kills another person instead of the one whom he wanted to kill, there was no sin, nor if he took meat prepared for another person.

The section dealing with *Adattadana* throws a lot of light on the contemporary life. If a weak monk kept vigil while his able-bodied friends were committing theft, he was guilty of theft, if he moved an elephant from its place or made it change its direction of walking, the theft was complete. If the banners hanging on the Stūpas were merely unloosened or if he reserved for himself a part of the land of two brothers, whose property he was dividing, or if he took away all the property of a dead monk without giving its share to *Simantāsthavī* monk, or if he carried on his person gold and jewels of merchants while crossing the octroi barrier in order to deprive the Government of its octroi duty, he would be guilty of *Adattidana*. Property belonging to the monastery was not to be transferred to the temple nor *vice versa*. Donations were to be credited to the account

of the temple or the monastery according to the intention of the donor. If the donor expressed no intention, then gold and jewellery were to be given to the temple, cots and furniture to the monastery, and portable articles like *pāira* and *chivara* were to be divided among the monks. The latter division was also to be done according to the intention of the donors either among the permanent residents of the monastery or among all the monks present at the time of the gift.

The commentary thus throws a lot of light on the contemporary life of the Buddhist monasteries

## 2 THE PROBLEM OF NĀNDĪ

*Prof R B Athavle*

From the detailed description of all the items of *Pūrvaranga*, given in the 5th chapter of *Bharata-Nāṭyaśāstra*, it is quite clear that at his time, before the dramatic performance actually began, the first nine items of the *Pūrvaranga* were performed behind the curtain and the rest (ten items) were performed on the stage before the audience. Most of these ten latter items concerned themselves with instrumental music, vocal music, and the two kinds of dance in which some kind of song was sung by the dancers. The items (of the *Pūrvaranga*) that had some sort of connexion with the dramatic performance were the नान्दी, पूर्वङ्कार, त्रिक and प्रतौनना. नान्दी offered prayers to gods proper for the occasion (such as the moon etc.) and sought blessings from the king, Brahmins and the gods. In पूर्वङ्कार, a benedictory song or a verse was sung, by the manager of the dramatic company; this song was accompanied by gestures of speech and limbs (वाचिक and आचिक) and thus its name meaning 'An opening of the dramatic performance,' was fully justified. In त्रिक the विद्वक्क indulged in a light irrelevant talk in which the plot of the drama was slightly hinted at.

After these items of the *Pūrvaranga* were over, the benedictory verse of the dramatist was sung, and then, after the prelude (प्रस्तावना) was over, the actual drama began.

Now, here, the important question is whether there were two नान्दीs, at the time of Bharata,—the one performed by the director of the dramatic company, in the पूर्वङ्कार, either on the stage or (according to some) behind the scenes and the other composed by the dramatist and sung before the audience or whether there was only one नान्दी?

The definite answer to this question can be given on the authority of Bharata Nāṭya Sāstra and the commentary of Abhinavagupta on it. The answer is this. At the time of Bharata, two नान्दीs were actually performed—one, an important item of Pūrvaranga and the other, the first benedictory verse of the dramatist. In course of time, the Pūrvaranga of Bharata was considerably curtailed, according to his own remarks, but the two items of पूर्ववर्ग, namely, नान्दी and प्ररोचना persisted, and thus, virtually, there were two प्रस्तावनाs at the time of Abhinavagupta.

After this, even these two items of Pūrvaranga (नान्दी and प्ररोचना) were transferred to the Prelude (प्रस्तावना or स्थापना or आमुख) of the dramatist himself, and the Pūrvaranga was completely dropped.

The Pūrvaranga music was also transferred to the Prelude of the dramatist and it accompanied the नान्दी of the dramatist. The नान्दी of the dramatist, therefore, became a heavy and a prolonged affair and thus the remarks of the Sūtradhāra (in some dramas)—‘अल्पमिति विस्तरेण’—became fully justified.

At the time of Viśvanātha (of साहित्यदर्पण) all the items of the Pūrvaranga from ‘Pūrvadvāra’ onwards were transferred from the old Pūrvaranga to the dramatist’s Prelude, the नान्दी of the dramatist serving the purpose of the Pūrvadvāra of Bharata. There was, however, in some quarters, the traditions of the performance of all the items of the Pūrvaranga before the actual drama began (for instance, the remarks of Amṛitodaya of Gokulnāth). But mostly the Pūrvaranga of Bharata was completely dropped at the time of नाट्यदर्पण and साहित्यदर्पण.

The नान्दी of the dramatist was sung either by the Sūtradhāra himself as was the case in Bhāsa’s dramas, or was sung by स्थापक a representative of the Sūtradhāra, who sang the नान्दी and performed the Prelude.

### 3. TWO INTERESTING SCULPTURES AND THEIR BEARING ON AN IMPORTANT LITERARY PROBLEM

*Prof S P Bhattachaaryya*

1 Four years ago, while at Bhuvanēsvara, the writer was shown and asked about by Śrī K C Panigrahi, the then Curator of the Orissa Prov Museum, an old image, which he then and there identified as an *exact*

reproduction of a verse in the *Kumarasambhava* (IX, 14) On request of Sri Panigrahi the writer wrote about a fortnight thereafter a letter from Calcutta explaining the identification and giving detailed references

2 In March last two young German scholars, who have been in Calcutta, brought to the writer a photograph of another equally old image from the same museum asking for identification, if possible On a study thereof the writer was convinced of that being a faithful representation of the situation in K S IX 47, 48, 50, a view subsequently confirmed by two iconographic experts

3 More recently two Indian scholars, while noting two papers recently published on the subject, asked for a copy of the writer's paper on *The Latter Half of the K S - A Literary Forgery?* written about three decades ago The writer thinks it incumbent on him to place his conclusions in the light of the discoveries

4 This question, which was revived by Sanlar Pandit in the introduction to his edition of the *R V*, has been practically regarded as closed by the formulations of Prof Jacobi, who in 1882, over and above his recapitulation of the usual objections, depended on peculiarities of vocabulary and metre, points that are refuted in detail in this paper Arguments adduced in the previous paper relating to (I) the poet's ideal of conjugal love, (II) reference to the K S (latter half which part alone emerges out of the whole story) in all the accredited works of the poet, (III) the question of the primary and the secondary plot in the epic, and (IV) the striking resemblances in manner, phraseology and situation are here emphasized

5 The consensus of opinion amongst Indologists having veered to accepting the *R S* as coming from the poet has strengthened our position Literary workmanship in its aspects of omission and commission in the two reminiscent of each other, that in the *K S* being no whit inferior to that in the *R S*

6 The plot and the *motif* in the *K S* in the Tārakavadha episode are different from what they are in the old and later Pauranic accounts The pivotal climax, which has been criticised in an early phase of *navya alamkāraśāstra* is prominent not so much in canto VIII as in canto IX Even in the 13th and 14th centuries the latter half was known as forming a part of the epic

7 More than a century ago a great scholar, Pandit Isvarchandra Vidyasagara (with a *finesse* in literary appraisement) regarded the latter half as coming from Kālidāsa and referred to the minor variations in readings of different mss

8 These proofs in stone establish beyond doubt that canto IX was from the poet. Case for the other eight cantos is equally convincing. S. Pandit's view of the work having 22 cantos is hardly consistent with the plan and manner of the poet

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#### 4. AN INDONESIAN BIRTH-STORY OF HANUMAN

*Dr C Bulcke, S J*

The purpose of the paper is twofold (1) to show how, what is apparently an entirely new birth-story of Hanuman, is nothing else but a combination of elements found in the Indian Rama-Katha literature, (2) to trace very summarily the gradual growth of Hanuman's birth-story, from elements present in Valmiki's epos

Hanuman's birth-story as found in one version of the Hikayat Seri Ram runs as follows. Gautama's unfaithful wife has three children, Anjani (from her husband), Bali and Sugriva (from princes out of the world of spirits). Anjani betrays her mother. Thereupon Gautama throws Bali and Sugriva into a magic tank, saying: If they come out as men they are my own. Both leave the water as monkeys, and go to Lagur where Bali becomes king and Sugriva his vice-roy. Anjani's father imposes this curse on her: to stand open-mouthed on the point of a needle for a hundred years. A saint had warned Laksmana that during their wandering, they would come across two tanks, one of which has the power to turn into animals all those that bathe therein, the other tank having the power to turn them into human beings again. When the exiles reach the spot, Rama and Sita insist on bathing in the first tank, in spite of Laksmana's warnings, and are turned into monkeys. They go off to disport themselves, and it is with great difficulty that Laksmana can catch them, and throw them into the second tank, by which they become human again. Sita has become pregnant in the interval, the foetus is extracted and brought by the Wind-god into the mouth of Anjani, who, in due time, gives birth to a monkey, Hanuman.

Ahalya's infidelity, her daughter Anjani being cursed by her father, and afterwards giving birth to Hanuman, the change of appearance due to bathing in a tank, the conception of Hanuman by Siva and Parvati, temporally changed into monkeys – all these elements are found in Indian sources

The paper traces also the gradual development of Hanuman's birth-story : how he was at first considered a son of Vayu (and why), then as an incarnation of Vishnu, and, finally, a son of Rama. Some later sources connect his birth with the Dasaratha-yajna, and make him into a partial incarnation of Vishnu

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## 5. PLACE OF SANSKRIT IN THE HISTORY OF MODERN INDIAN LITERATURE

*Chintaharan Chakravarti*

In dealing with the linguistic and literary history of modern India one does not usually give sufficient attention to Sanskrit. But as matters stand Sanskrit is still a living force. It is the inter-provincial medium of communication among Pandits of different parts of the country. It is the vehicle of expression of their higher thoughts. As a matter of fact, even in the present days when Sanskrit is fast losing its popularity and hold among the people at large, a fair amount of literature covering all subjects, traditional as well as modern, is being produced in the language in different parts of the country. Almost all branches of Sanskrit learning are represented in the writings of Sanskrit authors of the present age (19th-20th century). We have treatises and commentaries on the Vedas, Upanisads, the different schools of philosophy, *dharmaśāstra* and poetics as well as original productions in poetry and drama. There are also works which pertain to exotic culture. Thus we have translations of or works based on well-known books in other languages dealing with different topics. Also we have not a few periodicals and journals which display current news and contain articles on various topics. The paper gives a bird's eyeview of the extensive literature with special reference to Bengal with the expectation that scholars of other parts would follow up and supplement it

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## 6. AN ORDER OF DURYODHANA PLAYS BY BHĀSA

*Sadashiv A Dange, M A*

It is quite difficult to say anything definite about the order in which the plays were written by Bhāsa. But, as we read the dramas of Bhāsa depicting Duryodhana (which are only four in number) we can easily see that there is a plan about these dramas. Looking closely we see a definite order which, to our imagination strikes thus

- (1) Dūtavākya, (2) Dūta-Ghatotkacha,  
(3) Pañcharātra, (4) Uru-bhaṅga

On reading all these dramas we come to a definite understanding that the 'Uru-bhaṅga' was the last of this series of 'Duryodhana-Dramas', for that is the culmination of the tragic conception even according to the attic norms. Putting the 'Uru-bhaṅga' as the last one, we proceed to see which of these four dramas might have been written first

- We think that "Dūtavākya" was the first one, for therein we do not as yet miss the Duryodhana—that epic prodigal who manifested his insolence before the divine Kṛṣṇa! We see in this drama Duryodhana rebuking Bādarāyaṇa the Kañchukin—for announcing the arrival of Kṛṣṇa as "पुत्रोत्तमो नरायण ।" It is in this drama alone that we meet the Duryodhana who argues to the limit of incivility with the divine one. Thus there is little difference between the Duryodhana of the epic and this one of Bhāsa

"Dūta-Ghatotkacha" shows a bit different side of the personality of Duryodhana. For here, Duryodhana checks Duṣṣāsana who is about to lit up quarrel with Ghatotkacha. Duryodhana here admits Kṛṣṇa as the 'Prabhu' though only of the Pāṇḍavas. By his civility towards his father he shows a 'step-out' off his epic shoes of insolence and pride and is in a position to arrest sympathy from the readers. Then the third of the dramas—the "Pañcharātra" presents him in a brighter light, for here we see Duryodhana quite willing to part with half the Kingdom for the Pāṇḍavas

Then we have him in the last drama of this series,—the 'Urubhaṅga' where we feel that his fall is the fall of virtue itself leading to a unique tragedy. One thing is remarkable, that is Duryodhan here accepts his fall not to be due to Bhīma but due to 'Hari' that beloved of the world—who entered the mace of Bhīma. Thus from repudiation of Kṛṣṇa in 'Dūta-vākya'—to the acceptance of his divinity in 'Uru-bhaṅga' it is a steady march making Duryodhana a 'Round Character', in the words of present-day critics!'



## 7 INTERPRETATION OF VENĪSAMHĀRA, VI. 43.

R R Deshpande, M A.

That the interpretation of this verse has offered some difficulty is evident to any student who consults the commentary of Jagaddhara on it or and the translation of the verse by editors of the Venṣamhāra, of the eminence of the late Mr M R Kale, the late Prin A B Gajendragadkar and Mr B P Adarkar

In the light of the Bhagavadgītā, the interpretation of the compound in line 1 dissolved as इत य तु मष्टाणि क्षेम तेन मभूता मृति इव, त त्वमृताक्षोभसमृतमूर्ति-बहुव्रीहि, would appear to be neither unnatural nor unacceptable. In fact the philosophy accepted by the epic (Mahābhārata) would seem to recommend this interpretation more than any other

The interpretation proposed here is

‘After having just (eīa) meditated on you, whose form (mārti) has arisen (sambhūta) out of a disturbance (kṣobha) which has been effected (kṛta) [by you] [disturbance of the Prakṛti] with the great (guru) Nānā [principle] (i e Cosmic Intelligence) at its commencement (adi) [Ahaṁkāra etc coming later], [you] who are possessed of the [three] constituents (guṇa), [you] who are the cause (hetu) of the rise (udaya, i e creation) destruction (nāśa) and maintenance (sthāna) of the creatures (prajā), [you] who are unborn, immortal and inconceivable, [a person] does not become unhappy (duḥkhi) in the world, how again (punah) [would he be so], [shining one (deva)] on having seen you?’

## 8 THE POETICAL WORKS OF SOMANĀTHA, THE AUTHOR OF THE RĀGAVIBODHA (A D 1609)

P K Gode, M A,

The *Rāgavibodha*, the standard work on Carnatic music was composed by Somanātha in A D 1609. Evidence is recorded in the present paper to prove that this author composed some minor Poetical works also viz *Jātimālā*, *Anyoktumuktāvalī* and others. The view of certain editors of the *Rāgavibodha* that Somanātha was an Āndhra is not supported by any evidence. He hailed from Yamalagrāma or Jalagrāma which needs to be identified.

## ६. मेघदूतकी वैदिक पृष्ठभूमि और उसका सांस्कृतिक सन्देश

श्री सुधीर कुमार गुप्त, एम० ए०, शास्त्री, प्रभाकर

कालिदास जैसे भारतीय कवियोंकी आलोचना वैदिक दृष्टिमें होती चाहिये । इसी विचारका सविस्तार कथन और विवेचन इस लेखमें किया गया है । यहाँ पर मेघदूतमें सकेतित कतिपय पौराणिक कथाओंकी वैदिक पृष्ठभूमि देकर उसके आध्यात्मिक और सांस्कृतिक सन्देशको विशद किया गया है । इन कथाओंमें स्कन्दका जन्म, चर्मण्वती और रन्तिदेव, बलराम और सरस्वतीके जल, त्रिपुरविजय और क्रौञ्चभेदन विशेष उल्लेखनीय हैं ।

साथ ही इस लेखमें प्रचुर उदाहरणोंमें यह भी दिखाया गया है कि व्यञ्जनाके महान् आचार्य कालिदासकी ध्वनिको व्यक्त करनेके लिये वेदोंकी यौगिक व्याख्यानशैलीका आश्रय लेना अनिवार्य है । इस शैलीके अवलम्बनसे इस काव्यके भावों और शब्दोंमें निहित एक असाधारण सौन्दर्य प्रस्फुटित होकर हमें चकित कर देता है । अतः कालिदासकी प्रौढ़ावस्थाके ग्रन्थोंमें इस शैलीकी उपेक्षा सम्भव नहीं ।

इस प्रकार कालिदास एक महत्त्वपूर्ण और विवादग्रस्त विषय — वेदव्याख्यानशैली पर क्रियात्मक प्रकाश डाल रहे हैं और यह घोषित कर रहे हैं कि ऋषि दयानन्द द्वारा अपनाई गई शाखाग्रन्थों, ब्राह्मणों और निरुक्तमें प्रतिपादित यौगिक व्याख्यानशैली ही प्राचीनतम और ऋषियोंको अभीष्ट है तथा सन्देश दे रहे हैं कि वैदिक सस्कृतिसे ही राष्ट्रका और मानवजातिका कल्याण हो सकता है ।

## 10 THE STORY OF KING VASU IN THE INDIAN NITERATURE

*Dr F R Hamm*

In the Mahābhārata, the Purānas, one Jātaka and a number of Jaina texts we possess a narration of the king Vasu usually with some cognomen indicating his ability to go in the air. In all sources his love for the truth has been stressed. By consciously uttering of a lie he not only loses his characteristic gift but sinks into the hell. So far all three traditions agree. In the Brahmanical and Jaina tradition the opportunity for his lying is that he is to decide whether the original meaning of the sacrifice is either animals or grains. All books state, that offering of seeds had been the first kind of sacrifice. So they discredit the animal sacrifice by stating that it originated from a lie.

In several points the Brahm and the Jaina texts disagree. In points of smaller details also the different Jaina books among themselves have various statements and partly additions.

As to the origin of the legend it appears probable that some non-orthodoxical religious community gave birth to it in order to remove bloody sacrifices. Whether this was a Hindu or perhaps a Jaina community, is difficult to decide, as the texts do not give any indication.

## 11 METHOD OF WRITING IN THE MEDIEVAL INDIA AS REFLECTED IN THE NAISADHIYACARITA

*Arumoday N Jani, M A, Kāvyatīrtha*

The Naisadhiyacarita of Śrīharsa (latter half of the twelfth century) gives us interesting information regarding the materials and methods of writing in the Medieval India.

Among the writing materials the poet mentions 'patra' or leaf (X 83, XIV 66, XVI 98), birch-bark (IX 119), black slate (XIX 61), black-board (XXII 52), 'Khatikā' or chalk-stick (X 87, XII 9, XVI 101, XXII 52), 'Maṣi' or black ink (V 63, X. 87, XIV 66), reed-pen (XIII 49), 'Kāñcanalekhaṇi' or a golden pen (X 87) etc. Kāyastha is spoken of as a scribe (XIV 66).

The Nāgarī figure 'nine' had the shape of the deep set infolding of the outer ear (VII 63). The Nāgarī 'Anusvāra' was marked by a circular dot above the syllable concerned (XIX 7). A circle was drawn round a redundant syllable to show that it is cancelled (I 14). Two vertical lines were drawn after the first half of the stanza (X 77). A Visarga was represented by two circular dots put side by side (X 87). At the end of the Ms, the scribes used to put circular marks resembling the Nāgarī syllable 'cha' (ॐ) to suggest the end.

But the more interesting is the style of writing the syllable Om which was written not as we write it now (ॐ), nor as found in the old Mss (ॐ) but as ॐ as is clear from an imagery in X 86.

## 12. THE AUTHORSHIP OF THE PĀRVATĪ-PARINAYA

*R D Karmarkar*

Mr. R V Krishnamacharya in his Sanskrit introduction to the Vanivilas edition of the Pārvatī-Parinaya says that the author of the Pārvatī-Parinaya was not the celebrated Bāṇa of Kādambarī and Harsacarita fame, but one Vāmanabhattacha-Bāṇa who lived in the 15th Century A D Mr Krishnamacharya admits that certain passages in the Pārvatī-Parinaya and the Harsacarita are quite similar and that the expressions like “सोभाग्यमयीव सार्वभौमिका सोन्दर्यदेवतेव विग्रहिणी” are in Kādambarī style of Bāṇa but his main argument is that in no works on Alamkāra or dramaturgy or anthologies is to be found a single quotation from the Pārvatī-Parinaya He also says that there is no रसविलास or वर्णनाविरोध in the drama and that the whole work is a very insipid production

We are unable to agree with the above view It is well known that the non-mention-argument is the weakest and no valid conclusion can be drawn from it alone The Bhattabāṇa of the 15th Century has always styled himself Vāmanabhattachabāṇa which Bāṇa of Kādambarī was not The drama again is not a slavish imitation of Kālidāsa's plot but shows in our opinion an inventive genius and contains many a beautiful poetic idea In any case the drama is not a third-rate production and may well have been an early work of the older Bāṇa

## 13 THE DRAMATIC TERMS—

1 Praves'aka and Viskambhaka 2. Janāntikam and Apavāritam

*R D Karmarkar*

It is generally assumed that the difference between Praves'aka and Viskambhaka is that in the former, characters speaking Prakrit take part, while in the latter, characters speaking Sanskrit take part Later writers on dramaturgy like Dhananjaya and Viśvanātha make this distinction quite clear, but from the Nāṭyaśāstra, it appears that there is no foundation for the above view Bharata in fact defines Preves'aka as 'Parījanakathānubandhaḥ' and makes no mention of the language in which the characters speak According to Bharata it appears that it is not the language spoken but the status of the characters that decided whether the prelude is Praves'aka or

Viṣkambhaka Thus the prelude to Act III of Śākuntala where the pupil speaking Sanskrit takes part is really a Praveśaka and not Viṣkambhaka as is wrongly found stated in some editions Similarly, the prelude to Śākuntala, Act IV, where Anasūyā and Priyamvadā take part is really a Viṣkambhaka even though the two ladies speak Prakṛit

Both Janāntikam and Apavāritam are translated as 'aside' and the distinction between the two is said to be the manner in which the communication is made. Thus for Apavāritam a character makes its communication 'Parāvṛtya' while for Janāntikam a character speaks, excluding other characters with the sign of 'Tripatakāharena' But this does not give the complete picture of the two stage-directions The chief point is the 'Anvonyāmantraṇa' which means that in the case of Janāntikam one character ought to address another *by name* and the other also has to address the first *by name*, while in the case of Apavāritam only one character by turning away from another character intends that the latter should not hear of what is said In the light of this, the stage-directions in most of the editions will have to be changed

#### 14 JAGANNĀTHA-PANḌITA & RAGHUNĀTHA-PANḌITA IMPORTANCE OF THE LATTER IN FIXING THE ORIGINAL READINGS OF THE FORMER'S GANGĀLAHARĪ

*Sadashiva L. Katre, M. A.*

The paper notices a hitherto unpublished contemporary metrical rendering in Marathi of Jagannātha Paṇḍita's Sanskrit hymn *Gangālaharī*. The author of this Marathi rendering is one Rāghava who in all probability is identical with Raghunātha-Paṇḍita Manohara, author of the Sanskrit works *Vaidya-vilāsa*, *Cikitsāmañjarī*, *Nāḍijñānavidhi*, *Kavikaustubha*, *Vṛttasiddhāntamañjarī* and *Chandoratnāvalī*, and also with the reputed Raghunātha-Paṇḍita who composed the three well-known Marathi poems *Damyantīsvavarnava*, *Gajendramokṣa* and *Rāmadāsavarnana*

By way of specimens, some dubious or alternative readings occurring at Verses 1, 3, 4, 10, 20, 27, 48, 50 and 51 of the current printed version of the Sanskrit *Gangālaharī* are then discussed and it is shown how the genuine original readings at those places are easily and happily restored by Rāghava's Marathi rendering As the readings thus restored are also corroborated by some old MSS of the Sanskrit *Gangālaharī* gathered by

the writer of this paper, the importance of Rāghava in the task of fixing the original textual apparatus of the hymn, it is shown, is greater than that of the author of any of its known Sanskrit commentaries and vernacular renderings, all belonging to considerably later dates

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## 15. THE DHANURVEDA AND ITS CONTRIBUTION TO LEXICOGRAPHY

*Dr E D Kulikarni*

Every Veda has some Upaveda attached to it. Dhanurveda, the science of bow, is regarded as an offshoot of the Yajurveda. The bow and arrow were the chief weapons used in Vedic and Epic Wars. Naturally different works on archery were composed. Dhanurveda of Vasistha is considered as the first work of its type on this science. It was then followed by the works of Viśvāmitra, Jāmadagnya, Bhāradvāja, Auśanas and Vaiśampāyana. Sārṅgadhara is said to have compiled his work on archery in 1363 A. D.

The Works extant on Archery are

- (1) Dhanurvedasamhitā of Vasistha,
- (2) Dhanurveda of Viśvāmitra,
- (3) Dhanurveda attributed to śiva,
- (4) Dhanurveda alias Viracintāmaṇi of Sārṅgadhara,
- (5) Dhanurvedaprakaraṇa alias Vireśvarīyam of Vikramāditya,
- (6) Kodandamaṇḍana of Maṇḍana Sūtradhāra,
- (7) Kodanḍaśāstra of Dīptapabhbhrt

Other Works on Dhanurveda mentioned in literature and Fragments on archery found in literature are also enumerated

On comparing the Texts of Vasistha, Viśvāmitra and Sārṅgadhara, we clearly notice that all the three had drawn upon one and the same earlier source. The same is true to a lesser degree in the case of other works on archery.

From Lexicographical point of view also the works on archery are very valuable, as they are replete with technical terms with their definitions and explanations e.g. *patākā*, *padmamūṣṭi*, *simhakarṇi*, *mūsari*, *kāka-tundi* all—referring to the position of the hand or the fingers in shooting off an arrow.

In addition to this, we have noticed a number of vocables not found in any of the published Dictionaries

Hence the importance of editing those texts. The writer of the present paper proposes to bring out an edition of the *Dhanurvedasaṃgraha* under the Sources of Indo-Aryan Lexicography Series of the Deccan College Post-graduate and Research Institute, Poona

## 16 PRASTĀVAMUKTĀVALI

Its analysis and probable date

*Dr E D Kulkarni*

*Prastāvamuktāvali* is a rare anthology of Sanskrit verses. It is extant in a single and fairly old manuscript available in the Shrotriya collection of Mss deposited at the Deccan College Post-graduate and Research Institute, Poona

It is of the size of 9 2" x 4 5" It consists of 143 folios, the first folio is unfortunately missing. Each page contains 7-8 lines, each line containing 24-27 letters on an average. It has about 1200 verses.

The detailed contents of the work are given in the present paper.

Very few authors are mentioned, e. g. *Dandān Bhojadeva, Mahādeva, Sāṅgadhara*, etc.

Many verses can be traced in other printed anthologies, yet there are a good many verses which cannot be traced in them.

No information about the compiler of the present anthology can be obtained from the Ms. The Ms. gives only the name of the scribe. The colophon runs as follows—*likhāpitam Rāmakṛṣṇabhāttena, likhitam Mādhavakāyasthena*. The Ms. is dated as Samvat 1657 (= A. D. 1600). It must, therefore, have been compiled between 1400 A. D. and 1600 A. D.

The Ms. is important also from the point of view of its giving different versions of the verses and giving some important variants of the words in the verses.

Hence the importance of editing this anthology. The press-copy is being prepared by the writer of the present paper.

## 17. SĀDHARMYA AND SĀDRŚYA

*V M Kulkarni, M A, Ph D,*

Among the sādrśya-mūlaka ālamkāras Upamā is very prominent. From a comparison of the definitions of Upamā, given by the Ālamkārikas, it is clear that they treat sādrśya, sādharmya and sāmāya as synonyms. Two modern scholars, however, hold that sādrśya and sādharmya are padārthāntaras, whereas Neo-Naiyāyikas do not admit the existence of sādharmya-sādrśya apart from the sādharma-dharma. The three different views about the nature of sādrśya and sādharmya are set forth.

The view of the two modern interpreters is that sādharma-dharma, sādharmya and sādrśya are different from one another. The relation or connection of upamāna and upameya with the sādharma-dharma is sādharmya and this sādharmya leads to sādrśya. In other words, the sambandha between sādrśya and sādharmya is that of prayojya and prayojaka.

The traditional view of the Ālamkārikas is that sādrśya, sāmāya and sādharmya are identical. It is the relation that exists between upamāna and upameya on account of a property common to them both. The relation between sādrśya (or sādharmya) and samāna-sādharma-dharma is that of prayojya-prayojaka.

The views of the modern Naiyāyikas is that sādrśya and sādharmya are identical and they are of the nature of samāna-sādharma-dharma. Thus they do not admit any padārthāntara over the head of sādharma-dharma. (The Ancient Naiyāyikas' position in this regard looks favourable to the Ālamkārikas.) This view of the Neo-Naiyāyikas is set aside, in spite of its being logical, for practical considerations.

The modern interpreters agree with Ālamkārikas that sādrśya is a padārthāntara from samāna-dharma. But they hold that sādrśya and sādharmya are, *inter se*, distinct. This view, which they endeavour to support with Mammata's Kāvya-prakāśa has to be rejected for many compelling reasons, such as the usage of the best Ālamkārikas, their interpretation of sādharmya reduces that sambandha to samavāya sambandha, the meanings of yathā etc. according to Pāṇini, Amara, Bhāmaha, are sādrśya and not sādharmya, that Mammata uses the words as synonyms, is demonstrated quoting his passages, the distinction of Śrautī and Ārthī upama is satisfactorily explained, Nāgeśa's self-contradiction in regard to this point is clearly shown. Then in regard to Ārthī Taddhitaḡa two examples are discussed, one given by Udyota, and another by Viśvanātha and it is suggested



that the rule 'तेन तुल्य क्रिया चेदिति' should be extended so as to cover 'Guna' also

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## 18 THE YOGA-VĀSISTHA AND THE RĀMĀYANA

*Dr M G Mamkar, M A, Ph D*

Cantos 6-10 of the Vairāgya-prakarana of the Yoga-Vāsistha borrow much from the Wālmiki Rāmāyana, Bāla-kāṇḍa, Cantos 18-22 (Nirṇaya-sāgara edition). The paper tries to find out the extent of these borrowings, as well as the recension of the Rāmāyana followed by the author of the Yoga-Vāsistha. The conclusion is that the Yoga-Vāsistha follows the Kashmiri recension and this suggests that Kashmir is the home of the work.

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## 19 BHAVABHŪTI-HIS MIND & ART

*Dr H R Mishra, M A, D Litt*

Bhavabhūti & his Age

(a) Bhavabhūti

His name - Parentage - Place of birth - Date - Childhood - Heritage & family traditions - Discipleship - Contemporaries - Patronage - Preceptorship, etc

(b) His Age

General atmosphere - Traditions - Characteristics of the age - Manners, customs and conventions - Horrid blood philosophy of the time - Buddhism and Jainism waning - Supernatural element overwhelming but ultimately overpowered - Conception of drama different from his - Actors freely mixing in society, etc

Growth of His Mind & Art

(a) Growth of His Mind

His education in different branches of learning - Command over the Language - Scholarship - Genius lyric rather than dramatic - Styles - Use of

ds suggestive, high-sounding and onomatopoetic – Mastery of express-  
 – No humour but dramatic irony – Like for special authors & dislike  
 others – Serious attitude of mind hence no scope for comic except in  
 far as appropriate and needed, etc

### (b) Growth of his Art

Master of Śikharinī metre – Neglected classics drawn upon freely in  
 tter of ideas, words & situations – Abounding in sentiments – Taking the  
 ple span of human life as Canvas – Sustained efforts to depict human  
 in full span spread over plays but maintaining continuity – Depiction  
 sublime and terrible aspects of nature – Power of developing a sentiment  
 ve) in illustration of a set of particular tenets – Description of beasts  
 th human sentiments superimposed – Personification of inanimate objects  
 ealistic tendencies culminating in unique ideals – No place for the  
 dūṣaka, etc

### His Plays

Plays in idustration of the growth of human life from infancy to its  
 st stage, relationship of Husband and Wife glorified – Intended to bridge  
 ver communal differences – Meant to be staged on special occasions – Order  
 f their Composition

### Part A

(a) Māhāvīracharita (b) Mālatīmādhava & (c) Uttararāmacharita The  
 a) and the (c) – Nāṭaka, the (b) – Prakaraṇa

Plots – Sources, modification, innovation

Sub-plot – long or short – kinds

Five stages – Five junctures

Division of plot into (i) portions to be indicated through prescribed  
 ways, and

(ii) portions to be seen and heard

(a) meant to be heard by all,

(b) meant to be heard by the limited few through prescribed ways,

& (c) meant to be heard by the self only

- 2 Heroes & Heroines – Their satellites – Their rivals – Their qualities –  
 Special kinds – Behaviour and conduct through prescribed ways –  
 Appropriate Languages, Dialects and addresses – Idealistic tendencies  
 in the delineation

40 Summary of Papers

- 3 Sentiments — Predominant — Subordinate - Rivals and their reconciliation — Predominant Sentiment — The final effect

Part-B

Influence of predecessors on his plays

- (a) Influence of the Abhiseka and the Balacharita on the Mahaviracharita
- (b) The fourth act of the Vikramorvasiya influenced the ninth act of the Mālatīmādhava
- (c) Influence of Kālidāsa's Meghduta on the Mālatīmādhava
- (d) Rāma's meeting his sons and wife in the hermitage shows the influence of Kālidāsa's Abhijñāna — Śākuntala

Adaptability of the plays to the Stage.

Action impeded—Long speeches—Other diversions marring Unity—More poems than plays

Conclusion — General Appraisal

## 20 A GLIMPSE INTO THE KĀŚAKṚTSNA SCHOOL OF SANSKRIT GRAMMAR

*G B Palsule*

References to the hitherto unavailable grammar of Kāśakṛtsna — Recent discovery of a dhātupāṭha of the Kāśakṛtsna school in Kannada characters— A glimpse of the Kāśakṛtsna as can be had through this dhātupāṭha— Kāśakṛtsna, post-Pāṇinian, and not pre-Pāṇinian as generally supposed

A comparison of the technical terms used by Kāśakṛtsna with those of Pāṇini—Comparison of the technique in general used by Kāśakṛtsna and that by Pāṇini—A similar comparison between Kāśakṛtsna on the one hand and Kātantra on the other—Affinities between Kāśakṛtsna and Kātantra

Treatises accessory to the Kāśakṛtsna grammar — quotations from its Unādisūtras

Conclusion

## 21. CONSTRUCTIVE PECULIARITIES OF THE SIMILES IN MANUSMṚTI

*M D Paredkar*

A study of the similes in Manusmṛti is very interesting from the point of view of their construction and expression. A cursory glance at these similes acquaints the readers with many salient features.

Thus the word expressive of the common property or the sādharma is generally mentioned twice when the Upamā is expressed with the help of two sentences.

The words expressive of Upamā are generally Yathā, Tathā and iva

Disagreement in number or gender or in both is very common. Disagreement in case is not conspicuous by its absence

Sometimes the Upamāna is conditioned by a restrictive adjective in order to bring it in correspondence with the Upameya. Sometimes the restrictive words used with the Upamāna suggest a corresponding restriction in the Upameya

In 38 Upamās double Upamāna is present. Six Upamās contain triple Upamāna. Mālopanā contains both namely the double and the triple Upamāna. In Luptopamās dharmaluptā Upamās are most common and generally the dharmas that are lupta are pāpāvaḥatva or puṇyāvaḥatva. There is only one instance of vādiluptā Upamā. Triluptā Upamās occur in expressions like bakavṛtti (IV-30), bakavratika (IV-192) and bardālvratika (IV-30, 192 and 195). Only two Upamās are based on vaidharmya. Some Upamās, however, are expressed in a totally irregular way and each of these deserves special mention.

## 22. AMARAKOŚA-ĀTĪKĀ — BUDHAMANO HARĀ OF MAHĀDEVA VEDĀNTIN

(Latter half of the 17th Century A D )

*M M Patkar*

The *Amarakośa* attributed to Amarsimha is the most widely studied lexicon among the students of Sanskrit literature and owing to its wide popularity had the privilege of being commented upon by a large number

of commentators and so far not less than sixty commentaries, both in Sanskrit and different Indian languages, have been recorded in various catalogues of Sanskrit manuscripts. Of this large number only a few have been printed and many are still extant only in manuscript form. The present paper deals with one of such commentaries on the *Amarakośa* which are preserved only in manuscripts and deserve to be published.

The *Budhamanoharā*, which is the name of the commentary, was written by Mahādeva Vedāntin who flourished in the latter half of the seventeenth century, as will be seen from the date of composition of his commentary on the *Viṣṇusahasranāma*, which he is said to have composed in A. D. 1694. He calls himself a disciple of Swāmi Svayamprakāśatīrtha, a reputed saṁnyāsīn and author of several works on the Vedānta philosophy. Like his guru Mahādeva Vedāntin also seems to be a keen student of the Vedānta philosophy and is said to have written the following works.— (1) *Tattva-candrikā*, (ii) *Tattvānusandhāna* and its commentary, (iii) *Viṣṇusahasranāma-tīkā*, (iv) *Sāṁkhyasūtravṛtti*, (v) *Sāṁkhyapravācanavṛttisāra* and (vi) *Amarakośatīkā*, called *Budhamanoharā*, which forms the subject of the present paper.

The commentary is exhaustive and quotes a large number of authorities besides discussing various readings, the interpolations, the grammatical rules and so on. It is particularly useful to the student of Sanskrit lexicography because of its numerous references to and citations from the lost lexicons of Vyādhī Kāṭya, Rabhasa, Rantideva and others. It also copiously refers to the extant Sanskrit lexicons and a large number of texts from different branches of Sanskrit literature.

## 23 THE NĀTAKALAKSANARATNAKOSĀ OF SĀGARANANDIN

Dr V Raghavan

In the above-mentioned work edited from a single ms. which was not free from numerous mistakes, a larger number of emendations, and several other critical observations were offered in a paper of the above title at the last Lucknow session of this Conference.

In this paper further scrutiny of the text is pursued and more emendations and corrections are offered.

## 24. NĀGĀNANDAMA : HINDU-BUDDHIST PLAY

*V G Ralurkar, M A*

The story of Nāgānandam differs obviously from the general run of the Indian dramas. So some critics think that the drama bears a Buddhistic stamp. The others say that there is no Buddhistic stamp at all and that the play is Hindu in its outlook. The paper tries to find 'out corroborative evidence from the text of the drama to establish that both these views are wrong and that the drama seems to illustrate the Āryan life of the country, as finally cast in the Buddhist mould and to enforce the moral ideal of Buddhism in conformity with Āryan ideas. A study of the structural arrangement, its plot, its incidents, dramatis personae, the sentiment depicted, the Nāndī and the denouement is presented to establish the above view.

25. TERMS OF ADDRESS TO MEN AND WOMEN IN THE  
ANUSĀSANAPARVAN OF THE MAHĀBHĀRATA*Upendraray J Sandesara*

In this paper I have collected in an alphabetical order the general terms of address to men and women in the *Anusāsanaparvan* of the *Mahābhārata*. This list does not include the terms of address to Gods, Asuras, Nāgas, Rivers, Cows, etc., but addresses to persons like Kṛṣṇa and Umā are included therein, because Kṛṣṇa is described as मानवेष्ट (16-74) and Umā as नगात्मजा (141-44). Moreover, an address in the plural form is not included, if the same word is available in singular. The form in plural is taken only if the word has not occurred in singular, e.g. अमरदर्शना (139-41).

This is an index of general terms of address, and hence the terms of address to an individual (e.g. मधुसूदन, माधव, गोविन्द, त्रिविक्रम, नगात्मजे, युधिष्ठिर, etc.) or those pertaining to a dynasty or a clan (e.g. कुरुकुलोद्भूत, कौरव, भरतर्षभ, भार्गव, भृगुनन्दन, हेह्यर्षभ, हेह्यश्रेष्ठ, etc.) are not taken. But terms derived from one's caste are taken (e.g. द्विज, विप्रेन्द्र, क्षत्रियर्षभ, चाण्डाल, etc.).

The references in this index are to the edition of the Chitrashala Press, Poona. The references are to the Adhyāyas and verses, respectively.

## 26. SOME PROBLEMS OF AESTHETICS

*Dr P S Sastri, M A , M Litt , Ph D*

A philosophical investigation of the problems of Indian Aesthetics is a necessity, if we want to ascertain the value of the various theories and doctrines accepted and advocated by our aestheticians

Our works on poetics are primarily intended to deal with the specific forms and features of the beautiful (Kuntaka, I 2) The unity of the form and the content is the first major problem that was faced by the aestheticians. And some astute thinkers recognised the principal that Beauty is integral to the given situation or expression The beautiful embodied in the aesthetic presentation is similar to the self-limitation of the supreme consciousness (Pañcadaśī, Cītrādīpa prakaraṇa) In this light we have six canons of art given in Jayamangalā and also in the Chinese and Japanese Painting

The beautiful is taken by the Indian aestheticians to be that which the precise constructive imagination of the artist apprehends It is always objective and impersonal (Kumārasambhava, I 32) Here we have a problem bearing upon the relation of the parts to the whole This leads to a dialectic of the Beautiful which has been examined by our poets and thinkers (Sākuntalam, II 10).

The experience of the Beautiful involves a profound intellectual content This content is beyond the categories The aim of Art is to realise this content in and as the individual This question leads to the relation between the genius and the culture of the poet This again involves the relation between the poetic and the empirical worlds. Indian aestheticians have mostly rejected the relation of imitation that is said to subsist between these two worlds The poet has a vision of reality like the true philosopher but he differs from the latter in embodying it in a sensuous form

These problems have a direct bearing on the question What is a great poem? Every work of Art has two aspects, the creative and the critical The latter provides a philosophic treatment of poetry while the former is the poetic composition itself The philosophic treatment of the critical is the exclusive prerogative of aesthetics

## 27. ROLE OF ADBHUTA RASA IN DRAMA

*Prof. Ramendra Kumar Sen, M A, LL. B*

- I Bharata gives to adbhuta a prominent place in his Rasa - Scheme  
His requirement is that drama should always end on an adbhuta note

Why? In Drama we should have a larger vision of life - above the level of common existence

- II But adbhuta can come (a) only as a pendent to Vīra, or (2) as a pendent to Śṛṅgāra

- III Adbhuta Rasa cannot be worked out as a sustained effort This would destroy the make-belief, which constitutes poetic faith It can come only as a flash its very limited range in drama

Failure of such works as Āścharya-Cūḍāmaṇi or Adbhuta-Darpana

- IV Its place in Kāvya and Rūpaka Its proper place is in poetry  
Bharata writes in Chap 18, S' 12 ( G O S ) नानास्तमावचेष्टितम्

The implication is obviously that not all Rasas are to be fully developed but all these are only attempted in Rūpakas.

- V Certain Vyabhichārībhāvas go with certain Rasas It may be noted that the Vyabhichārībhāvas of Adbhuta are either borrowed from the Sāttvika list, or are only Vyabhichārībhāvas of other Rasas

## 28 SUB-PLOT IN SANSKRIT DRAMA

*Prof. Ramendra Kumar Sen, M A, LL B*

- I Different kinds of Sub-Plots in Sanskrit Drama — Prāsangika, Patākā, Prakārī

- II Sub-Plot is not associated with Rasa in any way in Sanskrit Drama —  
Lack of any guiding and animating motive in the development of Sub-Plot, as we find in European Theory



- III Guiding principle in the use of Sub-plot in European Theory Universality of effect
- IV Sanskrit writers did not leave the question of Universality of effect to such an accident as subplot
- V Main plot all important—Sandhyangas and Vyabhichārībhāvas Sub-plot far less important from the standpoint of Rasa
- VI आधिकारिक वृत्त and प्राप्तिवृत्त and complex Plot

## 29 KĀLIDĀSA'S VIKRAMORVASĪYAM—A HISTORICAL DRAMA ?

*Ratīlal Mohanlal Trivedi*

Indian genius artistic—Alliance of History and Poetry—Historicity of Vikramorvasīyam suggested from the title etc—The recent researches on Gupta Period regarding one new Gupta king Rāmagupta—Identification of Mahendra and Urvaśī with Rāmagupta and Dhruvadevi—Mahendra's tendency to surrender Urvaśī identified with Rāmagupta's surrender of Dhruvadevi—Keśī episode identical with Śaka episode—Purūravas same as Chandragupta Vikramāditya—The love-story and the triumphant return the same—Rāmagupta as Mahendra elevated by the poet—Nevertheless, glimpses of Rāmagupta's voluptuous and imbecile nature noticeable in the character of Mahendra—The original Niyoga-story sublimated in the incident of Bharata's curse and Mahendra's assent to Urvaśī to marry Purūravas—this the innovation of the Poet—Some interrogations about Vidyādhara-dārīka the period of Urvaśī's obscurity, the mad Purūravas in quest of Urvaśī, a significant passing reference of the killing of the deer by the lion, the final union of Urvaśī and Purūravas, through the discovery of Sangamanīya gem—all pointers to the real life-story of Chandragupta and Dhruvadevi?—Marriage of Urvaśī with Purūravas as of Dhruvadevi with Chandragupta challenged?—Incident of the vulture carrying off the jewel pierced by the arrow of Kumāra—Acquisition of Kumāra—Kumārgupta—Message and blessings of Mahendra—Genealogy of the Gupta kings

## ३०. मेघदूतसंदेशातर्गतशेषमासचतुष्टयविचार

नारायणशास्त्री वाडीकर

कालिदासकृतेर्मैघदूतस्य कथावस्तु विदुषा विदितमस्त्येव । स्वस्वामिना शप्त कश्चिद्यक्षोऽलकाया निर्गम्य रामगिर्यश्विमेव एकवर्षपर्यन्तं वसति चक्रे । तत्रैकदाऽऽषाढस्य प्रथमदिवसे स एक मेघं ददर्श । 'प्रत्यासन्ने नभसि दयिताजीवनालम्बनार्थी' स मेघद्वारा तस्यै सन्देशं प्राहिणोत् । सन्देशान्ते तेन कथितं 'शापस्यान्तो भुजगशयनादुत्थिते शार्ङ्गपाणौ शेषान्मासानामयं चतुरो लोचने मीलयित्वा ।' इति ।

अत्र, आषाढस्य प्रथमदिवसमारभ्य कार्तिकस्य शुक्लैकादशीपर्यन्तं चत्वारो मासाः कथं भवन्तीति प्रश्नः । मासानाममान्तगणनास्वीकारे दश दिवसाः अधिका भवन्ति, पूर्णिमान्तगणनास्वीकारे पञ्चविंशतिदिनानि अधिकानि भवन्ति । एवमस्ति 'चतुरो मासानामयं' इति कविना कथमुक्तम् ।

अस्य प्रश्नस्योत्तरं दातुमस्मितलेखे यत्नः कृतोऽस्ति ।

## 31 RAGHUPATI UPĀDHYĀYA · HIS IDENTITY AND CONTRIBUTION

Dr H Vedantasastri, M A, D Phil

Full many a gem of the purest ray serene

Dark unfathomed caves of the ocean bear —

and buried in oblivion lies a set of scholars, one of whom is Raghupati Upādhyāya, the brilliant product of Maithil culture

Son of Ruchi Datta, the author of *Maṇiprakāśa* and other works of the Navya Nyāya school, that originated in Mithilā with Gangeśa Upādhyāya Raghupati flourished in the last quarter of the Fifteenth Century which witnessed the religious activities of Sree Mādhavendra Puri the world teacher, and the birth of Lord S'ree Chaitanya his grand disciple who subsequently became the accredited deity of the Bengal school of Vaisnavism

With Khantar Miśra, the father of Mādhava Miśra, the author of *Ālokadīpikā*, he studied Nyāya, and himself composed *Anumāna-maṇi-parīksā* and *Āloka-sāra*, in which he has paid his respects to Raghunātha Sīromani In 1583 he was the leader of the Maithil scholars at Banaras

But his heart did not remain satisfied with the dry Logic Having drawn his inspiration from and probably being initiated by the celebrated Mādhavendra Puri, the accredited founder of the Bengal school of Vaisnavism he trod the path of mysticism He composed a work on the "Lila of Krishna," which has not been yet traced to



## SECTION IV ISLAMIC CULTURE

### 1 HAZRAT AHMAD CHIRMPOSH A 14TH CENTURY SUFI SAINT-POET OF BIHAR

*Syed Hasan Askari*

One of the distinguished mystic saints of Bihar who flourished in the 14th Century but is still looked up with the greatest veneration by his numerous followers and continues to hold the interest and allegiance of a considerable number of people including the educated classes was H Ahmad Chirmposh of Ambair in Bihar-Sharif. He was a devoutly attracted mystic and also a poet who belonged to the 'Wujudia' School and Suharwardia Order of Sufism and died in A H 776 (A D 1374), six years before the death of his more famous cousin, the renowned mystic saint and scholar, H Sharafu-d-Din Yahya Maneri. The towering personality of the latter has eclipsed that of the former and a mass of legend has gathered around him with the result that the mystic and poet in him have become shrouded in obscurity. The paper represents, perhaps, the first attempt to present the facts of his life and give some ideas of his thoughts, outlook, and teachings on the basis of his own writings and utterances and those of his immediate disciple, 'Alau-d-din 'Ali bin Ibrahim Sufi. References and brief notices in the works of contemporaries and those near in time have also been examined and utilised. The substantial Diwan of poetry of H Ahmad Chirmposh, lithographed at Cawnpore (1898) and Lucknow (1924), and wrongly ascribed to a well-known 12th century saint-poet, Sh Ahmad Jām Zindāpūl has been carefully examined in the light of 5 other manuscript copies, the oldest being that of Phulwārī Khanqāh, dated 1085. The catalogue of the O P L, Patna has also mistaken H Ahmad Jām for H Ahmed Chirmposh of Bihar. While noticing the Diwan special attention has been drawn in the paper to the traces of Indianness, latitudinarian and liberal outlook, and the familiarity of the saint of Ambair with the language and ideas of the Hindus. It has been also shown that despite the strong pantheistic tendencies the Saint of Ambair was firm in his orthodoxy. Some remarks have been offered regarding the contents and the style and other peculiarities of the poetical effusions of the mystic Saint of Ambair. The paper concludes with the quotations of a few illustrative poems and verses.

## 2. CONTRIBUTION OF HYDERABAD (DECCAN) TOWARDS 'QIR'AT

*Mirza Bismillah Beg, B A*

The subject is divided into four parts —

- 1 Its definition & short survey, how it was preserved and handed down from generation to generation, describing some interesting anecdotes
- 2 How it reached us — means and sources — the ways adopted by the enthusiastic scholars to make it full — proof
- 3 The indifference exercised towards it during the last century and its reasons
- 4 Its present position sub — divided again into following headings —
  - (a) Individual efforts of Indian scholars to popularize it
  - (b) How far educational Institutions of India have contributed towards its popularity
  - (c) Individual efforts of the scholars of Hyderabad (Deccan) to lend a helping hand
  - (d) Foreign scholars who came and sojourned in Hyderabad, helping to establish its popularity and infusing new life into the scholars
  - (e) Short individual life — sketches of important scholars of Hyderabad
  - (f) Organized efforts, now needed, to popularize it, and to spread it in the Educational Institutions
  - (g) A list of books, written by the scholars of Hyderabad on this subject

## 3 THE SHIKASTAH SCRIPT AND THE MODI SCRIPT

*Dr C R Naik, M A, B. T, Ph D*

The theory that the Shikastah became conducive to the idea of evolving the Marathi Moḍi Script from the Bālbodh is not well — grounded because the Shikastah was formulated in the 16th century in Iran while the Moḍi, according to the general belief corroborated by the Moḍi MSS of the 14th, 15th and 16th centuries, was evolved in the 13th century. Also there is no evidence for ascribing the origin of the Shikastah to the Moḍi.

The demand for ease and rapidity in administrative matters and correspondence necessitated the evolution of both independently of each other in different countries, one in Iran and the other in India. The fact that the names are synonymous, is only by coincidence.

## SECTION V ARABIC AND PERSIAN SECTION

### 1 A UNIQUE ARABIC MS ON PHYSIOGNOMY

*M A Mund Khan, M A, Ph D, D Litt*

While there is a vast literature on Physiognomy in the West, a detailed history of the study of Physiognomy among the Arabs does not exist. Sporadic attempts on the compilation of this branch of learning have been made by Arabic scholars. This paper, therefore, aims at taking stock of all that is written on or about the science of Physiognomy with special reference to the MS under consideration.

The Arabic words for Physiognomy are al-Firasa and al-Qiyafa. The origin of these words is traced in early Arabic prose and poetry, which dates back to the 6th century A D. The paper then gives an account of the development of this science among the Arabs and the influence of the great authors such as Aristotle and Phelemon on the Arab writers. This study covers a vast field ranging from Ibn Ragel, Averroese, Avicenna and Razes. It has also taken into consideration even those litterateurs who have referred to it in their literary works. The paper then deals with the description and the authorship of the MS Kitabu-l-Firasa which has become a matter of controversy. While the bibliographers ascribe the work to Ibn Sina (Avicenna), the available MSS of Kitabu-ul-Firasa are reticent about it. On the basis of external and internal evidences it is proved that the work under reference does not belong to Ibn Sina. It is most probably a result of the labours of Imam Fakhruddin ar-Razi.

### ۲۔ سنسکرت کا فارسی ترجمہ

سید اوطھر بدوی

سنسکرت زبان عربی ہی کی طرح بڑی وسیع زبان ہے، اسکی گرامر بھی عربی کی طرح دریا پیچیدہ ہے، پھر بھی اس مفید زبان کے سیکھے اور اس سے فائدہ اٹھائے میں غیر مدیوں کے کبھی دریغ نہیں کیا۔ چنانچہ بڑی

بعداد میں مسسکرت کتابوں کا ترجمہ عربی اور فارسی زبان میں ہوا۔ بعد ازاں اس کام کے لئے ایک خاص محکمہ کھول دیا گیا تھا جس میں عربوں کے علاوہ خاص ہندوستان سے متعدد پنڈت اور مسسکرت داں حکیم (وید) وہاں ملازم رکھے گئے اور متعدد کتابوں کا ترجمہ عربی میں کرایا گیا۔ اسی طرح ایران میں بھی مسسکرت کتابوں کا ترجمہ نوشیروان کے عہد ہی سے شروع ہو گیا تھا۔ مسسکرت کی مشہور کتاب پینچ تہتر کا فارسی (پہاوی) ترجمہ اسی عہد کا واقعہ ہے، چتریک کا ترجمہ بھی اُسی عہد میں ہوا۔ بیرونی نے بھی مسسکرت کے بعض کتابوں کا ترجمہ فارسی میں کیا ہے، علامہ الدین خلجی کے عہد (۷۱۶ھ - ۱۳۱۷ء) میں بھی امرکھٹکا کا ترجمہ فارسی میں کیا گیا۔ فیروز شاہ تعلق (۷۶۴ھ - ۱۳۶۷ء) کے زمانہ میں حکمت طبعی کا ترجمہ فارسی میں کر کے اس کا نام دلائل فیروز شاہی رکھا۔

۸۲۶ھ - ۱۴۲۲ء میں کشمیر کے مشہور بادشاہ سلطان ریہ العادین کے عہد میں کشمیر کی تاریخ راج ترانگی نامی لکھی گئی، جس کا فارسی ترجمہ مولانا عیاد الدین نے کیا۔ سلطان محمود اعظم گجرات کا بہترین بادشاہ گذرا ہے، اس نے ۸۷۸ھ - ۱۴۷۳ء میں واگھٹ کی مشہور کتاب کا ترجمہ فارسی میں کرایا۔ اور شفاء محمودی نام رکھا۔ اگر بادشاہ کے عہد میں بلدھن کا مضمون ترجمہ فیضی نے اس حوی سے کیا کہ آج تک اسکی شہرت ہے، اسی عہد میں مہابھارت کا بھی ترجمہ کیا گیا، اور ررم نامہ اس کا نام ہوا۔

صد المکار کا بھی فارسی میں ترجمہ کیا گیا۔ اس میں ایک سو صائغ وندائع بیاں کئے گئے ہیں۔ بحشدی کا طوطی نامہ بھی مشہور ہے جو مسسکرت سے فارسی کے قالب میں ڈھالا گیا۔ اسی طرح سے فرشتہ نے ایک کتاب مسسکرت سے لیکر فارسی میں لکھی، اس کا نام »طب فرشتہ« رکھا۔ اسی قسم کی ایک اور کتاب سکندر لودی کے زمانہ میں طب سکندری کے نام سے لکھی گئی۔ اسی قسم کی متعدد کتابیں جیسے وید، رامائن، وغیرہ کے ترجمے فارسی میں ہوئے۔ نمونہ کے طور پر یہ صرف چند باتیں ہیں۔

3 INSHA - WRITING AND HINDU INSHA WRITERS*Dr. C R Naik, M A, B T., Ph D*

In Gujarat, many Hindus, chiefly of the Kāyastha, Nāgar, Brahmalshatriy and Bhārgav Brahmin Communities occupied the post of a Munshi and the work that has survived them is not inconsiderable. The MSS that are met with in different libraries contain copies of the private and official letters that they drafted. They emulated the style prevalent at the court of the Mughals who left a large legacy of tasteless bombast in Persian.

In the language of these Hindu Insha-writers there is the frequent use of Hindi words which often makes the perusal difficult and there is the conspicuous tinge of Hinduīyyat in expressions in their private correspondence.

However, the letters incidentally include much valuable data for the sociological and political history of Gujarat.

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## SECTION VI PALI AND BUDDHISM

### 1 BUDDHIST SECTS IN CHINA

*Dr Anukul Chandra Banerjee, M A, LL B, Ph D*

The present paper gives a brief survey of the Buddhist Sects that appeared in China, utilizing the Chinese texts in original and comparing them with their Sanskrit and Tibetan counterparts

After the parinirvāṇa of Buddha monks were divided in their interpretations of the rules of Vinaya. This ultimately led to the origin of sects. The formation of the Buddhist sects (tsung) in China was not due to the result of any differences in interpretations, but was due rather to emphasis on particular tenets led by different teachers. Sects were based on celebrated works. The different sects with their branches, except a few, that flourished in China have ceased to exist now. The following are the various sects with their subdivisions: (i) Chan-tsung (Dhyāna sect) including its five sub-sects, (ii) Tien-tai-tsung, (iii) Luh-tsung (Vinaya sect), (iv) Tsin-thu-tsung (Pure Land sect), (v) Hua-yen-tsung (Avatamsaka sect), (vi) Fa-cha-tsung (Dharmalakṣaṇa sect), (vii) San-lum-tsung (Three Sāstra sect), (viii) Cheng-shih-tsung (Satyasiddhi sect), (ix) Chu-she-tsung (Kōśa sect) and (x) Mi-tsung (Secret sect). There were two or three other sects besides the above-mentioned ones. They have not been included here, for they could not constitute a sect in the true sense of the term. They had but few followers and were shortly absorbed by other contemporary sects.

The establishment of so many sects in China amply proves how Buddhism, although originated in India, played a very important role in a foreign land within a few hundred years of its introduction there. Unfortunately, most of the sects which made Buddhism a living force in the national life of China are practically extinct. There are, however, at present four sects — Chan-tsung (Dhyāna sect), Luh-tsung (Vinaya sect), Tien-tai-tsung and Tsin-thu-tsung (Pure Land sect) extant in China, of which Chan-tsung (Dhyāna sect) occupies a dominant position.

Cultural intercourse between India and China completely ceased from the middle of the 11th century A. D. and Buddhism has been lying moribund since then in China. It has, however, practically disappeared from

India, the land of its origin. Fortunately, it is now showing signs of a revival in India. The late reverend Tai Hsu started a movement in China to resuscitate Buddhism from its state of torpidity. Now that India has achieved independence, we fervently hope that the bond of friendship, cultural relation and the like that existed for centuries together between these two countries should be renewed in no time for the good of both the countries as also for the benefit of the world.

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## 2. BUDDHIST APPROACH TO THE UNIVERSE

### *Buddha Prakash*

The Buddha postulated the universe as something given. He considered the enquiries relating to it irrelevant. Yet he provided the method and laid down the rudiments with which his successors succeeded in developing a conspectus of the universe.

The Buddhist view of causation embodied in the conception of *Pratītya samutpada* envisages a chain of cause and effect in which each link is separately though interdependently arranged. There is a "discontinuous continuity" in the universe, a frog-leap rather than a snake-sleek. According to *Abhidharma Kośa* of Vasubandhu there are at least two causes of an effect. This leads to an organic conception of causation.

The above concept of causation leads to the idea of relativity implicit in the theory of *Sūnyatā*. The relativity of objects makes their forms transitory and fluxional. In the *Abhidharma Kośa* such four aspects are dealt with: (1) *Prakarṣika* (continuous), (2) *Kṣanika* (momentary), (3) *Sambandhika* (relative) and (4) *avasthika* (substantive). But as these aspects of things exhibit points of similarity in spite of their variety and diversity, there appears a continuity and procession in the process of the universe.

Being is considered separate and independent of consciousness. To put it in other way, reality is granted the right to stand in its own capacity independently of the thinking mind. This is manifest from the conception of prescience (*vidyā*) and nescience (*avidyā*) which are taken as simply two different approaches to reality. The variety and multiplicity of views and approaches are resolved for practical purposes into three: (1) *abhisambodhi* (the essential nature of reality standing in its own right), (2) *abhisamaya*

(the conceptional duration of reality in the form of thought sequence), (3) *desana* (the doctrinal description of reality as a law or object) corresponding to these three approaches are the conceptions of the three Kāyas of the Buddha, *Dharma Kāya*, *Nirmāṇa Kāya* and *Sambhoga Kāya* as their personifications in Mahāyāna theology

The *modus operandi* of the relationship of mind and matter or consciousness and being is the formation of the image of the external object on the mind (*Pratibhāganūmitta*). In the realistic systems of Sautrāntika, Vaibhāsika and Sarvāstivāda philosophy this image is regarded as the mental counter-part of the external object as contacted by the organ of sense, whereas in the idealistic systems of Yogācāra-Vijñānavāda philosophy this image is regarded as an ideal creation of the mind from its own fancies

The standpoint of Buddhism is that of the Western Psychologist and Western Sociologist of to-day who reduce the inward man to a bundle of sensations and an aggregate of electrochemical energies. A behaviouristic view of the mental process is inherent in the door-theory of cognition (*dvāra-Kathā*) enunciated by Buddhaghoṣa

Later day Buddhism gave up the scientific basis by placing consciousness above being and describing the universe as a reflection of it

### 3 THE SANDES'AKATHA

*Devaprasad Guha M A*

The text under consideration is, as the title suggests, a letter in Pali dated in the Sāsana Era 2402 corresponding to A D 1589. It was addressed to Sirī Jeyyasūra, the chief of Maing Khine township in the Northern Shan States of Burma, by a group of Buddhist lay disciples from Vassakadava (modern Waskaduwa), a small township to the South of Colombo. The letter was meant to be handed over to Sirī-pavara-vijāyānantayasa-panḍita-mahādhammarājadhīrāja, i.e. king Mindon, who reigned in Burma for twenty-six years from A D 1853. In it the Ceylonese laity of Waskaduwa, represented by Cornelius de Fonseka, Guṇartana and Abhayasekara, made an appeal to the Burmese monarch to help the former for completing the construction work of a Buddhist *Saṅghārāma* at Waskaduwa, a work which was started by them five years back but could not be finished owing to various reasons, the most important of which was the financial difficulty

of the organisers. The purpose for which the *Saṅghārāma* was intended to be built was to put a check to the rapid growth of Christianity in Ceylon. While giving some details about the missionary activities by the Christian preachers in the island the letter throws welcome light on the cultural relationship between Burma and Ceylon.

#### 4 A RARE MANUSCRIPT OF ABHIDHARMADĪPA- VIBHĀSĀPRABHĀ VṚTTI

*Padmanabha S Jannu, M. A., Tripiṭakacarya*

This is one of the many old manuscripts discovered in Tibet by Pandit Rahul Sankrtyāyana, photographs of which were treasured in the Patna Museum.

The manuscript contains a *vṛtti* or commentary called *viṅgaṣa*. The text is called *abhiṣarmadīpa*, but in two places, viz., at the end of the seventh *Adhyāya* and the end of the 3rd *pāda* of the eighth *Adhyāya*, it is called *abhiṣarmadīpa*. The commentary seems to be a work by a different person and not by the author of the verses.

Unfortunately the manuscript discovered is incomplete. The whole book might have contained about 160 leaves of which only 62 leaves are found and the rest are missing. In these 62 leaves are found 750 verses of the original text and commentary on the same. The original text, therefore, was of about 2000 verses a major part of which is lost to us.

The text is divided into eight *Adhyāyas* and every chapter has four *Pādas*. It seems to follow the pattern of the *abhiṣarmakośa* of *vasubandhu* in dividing the chapters. The eight *adhyāyas* deal with the following eight topics —

(१) धातु, (२) इन्द्रिय, (३) कारिण (or लोकधातु?), (४) कर्म, (५) अनुशय, (६) आर्ययोग, (७) ज्ञान and (८) ध्यान.

The text as well as commentary make scores of references to the *kośakaṛa* and severely criticize his views. There are a good many bold statements like *इदमिदानीं अभिषर्मसर्वस्व कोशकारसृष्टिगोचरातीत वक्तव्यम्*. The verses of our text bear a close word-to-word similarity with the *karikās* of *abhiṣarmakośa* and our *vṛtti* in spite of the criticism it directs against the *kośa* bears a still greater similarity with the passages of the *abhiṣarmakośa* of *vasubandhu*, fragments of which are preserved in the *śūṭrārtha* *abhiṣarmakośavāṭya* of *yogamitra*.

Our text as well as commentary abound in references to various Vaibhāsika schools. Many views of विनयपर वैभाषिक, the फारसीर वैभाषिक and of बहिर्देशीयक are mentioned. The दार्शनिक and the लौकिक views are criticized. There are two quotations from गदन्त कुमारलाल. The text mentions four schools viz, सर्वज्ञवाद, विगज्यवाद, वैतुलिकवाद (= शून्यवाद) and पौद्गलिकवाद (तान्मितीय). Our text belongs to सर्वज्ञवाद. The वृत्ति says that the remaining three schools are to be classed respectively with the लोकायतिक, वैनाशिक and नन्दादृष्ट. The views of the four great Sarvāstivādins, viz, धर्मत्रान, बोध, वसुमित्र and बुद्धदेव are mentioned. The view of वसुमित्र is favoured.

The commentary abounds in references to the original words of Buddha. Many passages from ज्ञानप्रस्थान are quoted. There are 33 quotations beginning with उक्तं हि भगवता, forty quotations from different Sūtras, and several references to the divergent views of different Ācāryas.

A very interesting discussion on the doctrine of Bodhisattva and its relation to the पिच्छकन is found in the text.

The वृत्ति refers to the Sāṅkhya Ācāryas like विन्द्यवासी वार्कग्य. It also refers to पारसीक, नन्दास and निर्धन्य शिरोलुब्धक.

The names of the authors of the text and commentary are not found in our manuscript. But from various internal evidences and chiefly from a comparison of our text and वृत्ति with the अभिषर्म्मकोशकारिका and कोशभाष्य we are led to the conclusion that this must be a work of some orthodox contemporary of Vasubandhu.

The Chinese account of परमार्य, that स्वभद्र, wrote a work known as समयप्रदीप to correct the views of वसुवन्धु supports our internal evidences which prove that our अभिषर्म्मप्रदीप is not other than this so-called समयप्रदीप of स्वभद्र.

## 5 THE ATTHAKAVAGGA AND THE THEORY OF SOUL

S T Kanghe

In his introduction to the *Arthapadasūtra* (pp 4-6) Prof Dr. Bapat argues that the words द्रि, द्रुत, द्रु, which occur frequently in the *Atthakavagga* suggest the theory of soul as propounded in the Upaniṣads. For the Upaniṣads too often use the derivatives of the roots दृश्, द्रु and मन् in connection with the soul-Ātman.

In this paper I have discussed all such passages in the *Atthakavagga* (and also in the *Pārāyavagga*) and have come to the conclusion that they do not suggest the theory of soul at all. The words दिट्ठ, सुत्त and मुत्त are adjectives and we have to turn to the passages in which they occur in order to find out the substantives to which they refer. These passages fall into two categories (i) Some passages give the substantive in no ambiguous terms. It is the material world—the object of senses. (ii) The passages which do not actually provide the substantive but from the context it can be determined that it is either (a) the material world or (b) the views, philosophical dogmas, that are seen or heard or thought of. Nowhere do the words seem to refer to Ātman.

I have also incidentally taken up the question if anywhere else in the *Atthakavagga* there are any references to the theory of soul.

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## SECTION VII · PRAKRIT AND JAINISM

### 1. LACHCHUAR — THE BIRTH-PLACE OF LORD MAHAVIR ?

*Prof Radha Krishna Choudhary, M A , Purāṇashāstri*

This paper is based upon the findings of Shree Naresh Chandra Mishra, Ayurvedacharya, Sahityasadan, P. O Mananpur ( Monghyr ), Bihar, who has been seriously studying the problem for the last ten years

Lachchuar is an important place for the Jain pilgrims to-day Two small shrines are picturesquely situated in a valley between the two parallel ranges of hills In each of these shrines there is a small statue of Mahavir, one of which dates back to Samvat 1505, while the other appears to be older ( Report of Archaeological Survey, Bengal, 1902-3 ) There are some Jains who still believe that Lachchuar was the original birth-place of Mahavir

Lachchuar and the other surrounding places in Monghyr district are very important from the archaeological standpoint A thorough exploration of the sites is urgently necessary Clay figures of Mahavir and other deities have been abundantly found in the Lachchuar area Images and terracottas have been found every year in the rainy season but all of them have been either destroyed or taken away by private individuals Besides these stray finds, there are various mounds, Dîhs, etc , which indicate the archaeological importance of those places

Mahavir was the son of a Kshatriya king Siddharth Mahavir was born in a place known as Kshatriyakund He was known as Videha Vardehadatta, Videha Sukumala and Vaisahika He is also called Nataputta, i e , son of a Nata, a clan of the Kshatriya His father was married to a daughter of Chetuka, the then governing king of Vaishali Mahavir was related to the Vaisaliens from his mother's side There is a place near Lachchuar known as " Janmathana " and people believe that it was birth-place of Lord Mahavir Two important temples, viz Garha-Kalyanaka and Dîksha - Kalyanaka are still pointed out there, where, it is said that Mahavir first came in the womb and was later initiated Tradition in Lachchuar asserts that the people belonged to the Lichchavi clan and the very name Lachchuar has been derived from the word Lichchavis Following points of Mr Mishra deserve notice -

(1) Kshatriyakund can even be located near Lachchuar. About ten miles north of Lachchur is Kakandi (its present form is Kakan), a famous Jain place. When Mahavira was alive, King Jitamitra was ruling there. Here two sons of Bhadra Sarthavati, Vir Dhanya and Sunakshatra are said to have taken Pravrajya from Mahavir. Mahavir's two famous disciples namely Kshemaka and Dhritadhara were inhabitants of this place. The existence of a mound here precludes of a very ancient site.

(ii) The Dikshakalyanaka site confirms the view of the Kalpasūtra that Mahavira was initiated under Ashoka tree near Bahusal Chaitya. To-day it is known as Rsirari, commemorating Rsabhadatta. There is another village known as Kumargram associated with the Jain mythology. Five miles east of it is another village Kollag now known as Konnag.

(iii) It is believed that Mahavir visited Suvarnakhala, which is to-day known as Sonkhar. Sonkhar and Kollag are on the way to Rajgir. From Kollag Mahavir went to Morak and the Jains identify this village with Mor near Mokameh junction station of the Eastern Railway. It is also believed that Pawapuri was a distance of 40 miles from Kshatriyakund. From the present site in Lachchuar, the distance is practically the same.

With these arguments coupled with quotations from the Jain Kalpasūtra, Mr. Mishra has tried to show that Lachchuar was the birth-place of Lord Mahavir.

## 2. KONDAKUNDA, HIS DOMICILE

*P B Desai*

Padmanandi was the real name of the great Jaina teacher Konḍakundāchārya. He acquired the latter appellation after his domicile. In the Gooty taluk of the Anantapur District, Madras State, there is a village called Kondakundi. The name of the village has been lately changed to Konakonḍa under the influence of Telugu. A local tradition which has persisted for centuries, avers that this village was the home of Konḍakundāchārya. A scrutiny of the antiquities and a study of the inscriptions preserved in this village, which are predominantly Jaina, fully substantiate the veracity of this tradition. The place is mentioned as Konḍakunde and a Tirth in a Jaina epigraph here of the 11th century A. D. Konḍakundi is a purely Kannaḍa expression and place-names similarly ending in *kunda* or *gunda*.



are commonly met with in the Karnāṭaka region. The true and correct name of the teacher must therefore be Kondaṅkunda only and he is generally mentioned as such in the inscriptions of Karnāṭaka. The name was modified into Kuṇḍakunda by Sanskrit scholars and legends came into being in support of this Sanskritised form of the name.

### 3 AGURULAGHU - GUNA - PARYĀYA IN JAIN PHILOSOPHY

*Miss I H Jhaveri, M A*

This article makes an attempt to explain the concept of 'agurulaghu-guṇa-paryāya' as applied to the six ultimate Dravyas of the Jain, after, first showing, the different technical usages of the term 'agurulaghu' in Jain philosophy.

#### Different Usages

- I The term 'agurulaghu' is used in the Jain Karma-Sāstra in two ways - one, as one of the varieties of Nāma-karma (agurulaghu-nāma-karma) which itself is one of the eight kinds of basic karmas, viz Jñānāvaraṇīya, darśanāvaraṇīya, vedanīya, mohanīya, āyuh, nāma, gotra and antarāya (cf Tattavāārtha-sūtra VIII) and the other, as an attribute of the soul, obscured by gotra-karma.
- II Its use with reference to Jīva - as 'guru-karmā' (soul-engrossed in sinful activities) and 'laghu-karmā' (soul-leading a pious life) signifies the different degrees of spirituality. The liberated soul is beyond these two states.
- III Its use in the Jaina Āgama, viz the Bhagvatī-sūtra, with reference to 'rūpi' and 'arūpi' Dravyas (substances), signifying 'that which is neither light nor heavy in weight'.

It can be seen that in I and II, the term 'agurulaghu' though itself negative, has positive import, while in III, it is negative in import.

Now the expression 'agurulaghu-guṇa-paryāya' with which we are primarily concerned, begins to occur only in the post-āgama literature, when the category of Guṇa came to be recognised by the Jains. It is regarded as an attribute undergoing pariṇāma - of all the ultimate Dravyas. The question is whether this 'agurulaghu-guṇa-paryāya' (i.e. pariṇāma) is

to be interpreted as the paryāya of 'agurulaghu' understood as in III above. The negative sense in III, however, makes it difficult to understand it that way, for there cannot be any paryāya of a negative attribute. Hence the attempt of Pt Sukhlalji and Baraiya to explain it as 'that attribute in a thing (Dravya) which prevents it from transgressing its limit of Parimāmana, allowing it, thereby, to retain its essential nature (Svabhāva-jāti)'.

This explanation was formulated, as Pt Sukhlalji says, without any textual authority in support of it. However, its corroboration has, now, been discovered by me in Amṛtacandra's commentary on the Pañcāstikāya of Kundakundācārya (st 84, Nīrnayasagar edition).

Thus 'agurulaghu' is that element in the five or six ultimate Dravyas which keep them in their own nature in spite of 'continuous transformation'. To put it in modern terms, it is what constitutes the 'thatness' of an ultimate entity.

#### 4 EXTRA-SENSORY PERCEPTION

*Mohanlal Mheta*

The self has consciousness as its essence which is luminous by its very nature. The manifestation of the luminous nature of the self, which is nothing but the self as manifested, is styled *Pāramārthika Pratyakṣa* i.e. transcendental intuition or extra-sensory perception. It is the supreme of all cognitions. It is characterised as pure and perfect, since it is independent of the services of the external instruments such as the sense-organs and the mind. It emerges on the disappearance of the obscuring veils, which results from the total purging of all the destructive karmas. In this state the self is manifested in its pure nature and perceives the reality in a direct and immediate manner. Hence it is called direct and pure perception. Pure perception is not the only instance of extra-sensory perception. There are other varieties as well. Pure perception occurs on the complete cessation of all possible veils. But when there is variation in degrees of this cessation of veil, there occur two varieties of supra-sensuous perception, viz, *Avadhī*—limited direct perception and *Manahparyāya*—direct perception of the Modes of minds. 'Avadhī' means 'limit' or 'that which is confined' and so it is admitted *Avadhī* is limited to the objects having form, i.e., colour, taste, smell and touch. The mind is a particular substance and its Modes are the different changes of state emerging into acts of thought. The perception of these states is called *Manahparyāya jñāna*.

## ५ भगवान् पार्श्वनाथकी विरासत [अंक अतिहासिक अध्ययन]

पण्डित श्री सुखलालजी सघवी

जैनधर्मके तेवीसवें तीर्थंकर भगवान् पार्श्वनाथ अंक इतिहासमित्र धर्मप्रवर्तक पुरुष हैं, जिस पृष्ठभूमिकाके ऊपर उनकी आत्ममार्ग-धर्ममार्गकी विरासत आज भी कहा कहा किस किस रूपमें सुरक्षित है इसका कुछ चित्र इस लेखमें खिंचा गया है, जिसके मुख्य मुख्य मुद्दे निम्न प्रकार हैं।

### (१) पार्श्वपत्निक परपराका अस्तित्व

तथागत बुद्ध और ज्ञातपुत्र महावीरके समयमें अथवा वे गृहत्याग करके आत्मसाधनाके लिये प्रवृत्त हुए उस समय, पूर्व भारतमें पार्श्वपत्निक परपराको माननेवाले निर्ग्रन्थ व श्रमणों-पासक विद्यमान थे, यह बात प्राचीन जैन आगमों और बौद्ध पिटकोंसे स्पष्ट मालूम होती है और तो क्या, खुद भगवान् महावीरके माता-पिता ही पार्श्वपत्निक-पार्श्वनाथके उपासक थे। अर्थात् महावीरका पितृधर्म पार्श्वनाथस्थापित धर्म ही था। इस बातका उल्लेख अतिविश्वसनीय प्राचीन जैन आगमग्रन्थ आचाराग(२, भावना चूलिका ३, सूत्र ४०१)में मिलता है। एवं भगवान् पार्श्वनाथके चतुर्याम धर्मका उल्लेख बौद्ध पिटकोंमें कई स्थान पर आता है। इतना ही नहीं, भगवान् महावीरको भी वहाँ पंच महाव्रतके वजाय चतुर्यामके पालक(चातुर्याम-सवर-सवुतो) अथवा प्ररूपक बतलाया है।

### (२) बौद्धपरपरामें पार्श्वपरपराका कुछ असर

मज्झिमनिकाय आदि बौद्ध पिटकोंसे ज्ञात होता है कि, बुद्धने जब आत्मसाधनाका प्रारम्भ किया तब वे पार्श्वनाथ-प्रस्थापित चतुर्याम धर्म अथवा निर्ग्रन्थ परपराके उग्र तपश्चरणकी ओर झुके थे, पीछेसे उन्होंने अपने पूर्वानुभवके प्रकाशमें अंक नये मार्गका निर्माण किया। फिर भी उन्होंने पांच शील आदिकी तथा सघकी रचना की उसमें तथा अपना धर्मोपदेश जिस परिभाषामें दिया उसमें पार्श्वनाथकी परपराका कुछ-न-कुछ असर पड़ा मालूम होता है।

### (३) चार याम व पंच महाव्रतका समान लक्ष्य

भगवान् महावीरकी आत्मसाधना, धर्मप्ररूपणा अथवा तत्त्वप्ररूपणा और सघरचना तो भगवान् पार्श्वनाथके मार्ग पर ही आगे बढ़ी है। आत्मसाधनाकी उत्कटताके वश महावीरने मचेलकत्वके स्थान पर अचेलत्वका स्वीकार करके वस्त्रका सर्वथा त्याग किया, आत्मसाधनामें ब्रह्मचर्यपालनकी अनिवार्यता स्पष्ट रूपसे समझानेके वास्ते पार्श्वनाथके — सर्वप्राणातिपातविरमण, सर्वमृषावादविरमण, सर्व-अदत्तादानविरमण और सर्वबहिष्कादानविरमण — इन चार यामों-मेंमे चौथे याम-सर्वबहिष्कादानविरमण-को दो भागमें विभक्त करके सर्व-अब्रह्मविरमण और सर्वपरिग्रहविरमण अथवा दो महाव्रत बनाये और निर्ग्रन्थको रोज-व-रोजके छोटे-मोटे

दोपोसे सतत जाग्रत रखनेके हेतुसे प्रतिक्रमणधर्म नियतरूपसे बतलाया यह सही है, पर यह कोई पार्श्वनाथके चतुर्यामधर्मसे सर्वथा स्वतंत्र या निराला मार्ग न था, यह तो केवल चतुर्यामधर्मका विशेषस्पष्टतासूचक विशदीकरण मात्र ही था। और महावीरने खुदके लिये अचेलकत्वका स्वीकार किया सही, पर अपने समुचे निर्ग्रन्थसघके लिये उसको अनिवार्य न बनाकर उसमें हरेक निर्ग्रन्थकी निजी रुचि अथवा शक्तिके अनुसार अनेकान्तदृष्टिको ही अपनाया। महावीरके मुरय शिष्य खुद इन्द्रभूति गौतम ही चतुर्याम या पचमहाव्रतके बीच कोई खास अन्तर न होनेका और आत्मसाधनाके लिये अचेलत्व अनिवार्य न होनेका कथन करते हैं।

(४) महावीरकी या उनके शिष्योंकी पार्श्वपत्निकोसे भेंट और महावीरके मुखसे

पार्श्वनाथका नामोल्लेख

भगवान महावीरकी खुदकी या उनके गौतमादि शिष्योंकी पार्श्वपत्निकोसे भेंट होनेका वर्णन प्राचीन जैन आगमोंमें कई स्थान पर मिलता है। इस मुलाकातमें आचार अथवा तत्त्वज्ञानके कई मुद्दों पर प्रश्नोत्तर होते हैं। किसी किसी समय तो महावीर स्वयं पार्श्वनाथके नामका “पुरुषादानिक पार्श्वनाथने भी ऐसा ही कहा है” — इस तरह सम्मानपूर्वक हवाला भी देते हैं। इस प्रश्नोत्तरके अन्तमें कई पार्श्वपत्निक महावीरके उपदेशकी सच्चाईकी प्रतीति हो जानेसे, उनके सघमें शामिल होनेके वास्ते चतुर्यामधर्मकी जगह सप्रतिक्रमण पचमहाव्रतका स्वीकार करते हैं। पार्श्वपत्निक निर्ग्रन्थ सचेल थे, बौद्ध पिटक अगुत्तरनिकायमें निर्ग्रन्थको ‘अकशाटक’ (अकवस्नधारी) कहा गया है, और ऊपर कहा जा चुका है तदनुसार चार याम या पच महाव्रतके बीच कोई खास अन्तर न था अथवा आत्मसाधनाके लिये अचेलत्व अनिवार्य न था। यह सारी वस्तुस्थिति महावीरके सघ, आचार और धर्मोपदेश अथवा तत्त्वज्ञानकी नींव पार्श्वनाथका धर्म या तत्त्वज्ञान ही था इस बातकी प्रतीति कराती है। इस अनुसन्धानमें अनेक बात खास ध्यान देने योग्य यह है कि — कई पार्श्वपत्निकोंके, महावीरके सघमें दाखिल न होकर, पार्श्वपरपरामें ही चालु रहने पर भी, महावीर उनके ज्ञानकी यथार्थताका और तत्त्वप्ररूपणकी उनकी क्षमताका स्पष्ट रूपसे स्वीकार करते हैं। इससे भी महावीरके सघ, आचार-धर्म और विचार-श्रुतका मूल पार्श्वपरपरामें रह हुआ था यह साबित होता है।

(५) पार्श्वनाथकी विरासत कहा रक्षित है।

इस सबका तात्पर्य यह हुआ कि — महावीर भी अनेक पार्श्वपत्निक ही थे और पार्श्वनाथकी आत्मसाधना अथवा धर्मप्ररूपणकी विरासत महावीरको सघ, आचार और श्रुतके रूपमें मिली थी। उसमें अपनी दृष्टि अथवा तत्कालीन परिस्थितिके अनुसार महावीरने ऐसा सशोधन परिवर्धन किया कि जिससे वे स्वयं अनेक मर्मन्त्र नेताके रूपमें तीर्थंकर माने जाने लगे। जैन शास्त्रोंमें जो “पूर्व” या “पूर्वश्रुत” के नामसे वर्णित हैं वह और कोई नहीं, किन्तु भगवान महावीरके पूर्वका — पहिलेका श्रुत समझना चाहिये, जो पार्श्वपरपरसे चला आता था। इस प्रकार पार्श्वनाथके सघ, आचार और श्रुतकी विरासत महावीरकी वर्तमान जैन परंपराकी

नीवमे बडे पैमाने पर समाई हुई है, साथ ही बौद्ध सघ, आचार आदि कई विषयोमे पाश्चात्यिक परंपराका जो प्रतिबिम्ब दिखता है वह भी ऐतिहासिक अथ तुलनात्मक दृष्टिमे ध्यान देने योग्य है। इसका सार यह है कि — ऐतिहासिक दृष्टिमे भगवान् पार्श्वनाथ, बुद्ध-महावीरमे पूर्वकी श्रमणपरंपरामे अनेक प्रभावशाली नायक हुअे।

## 6. A DOCUMENTARY EPIGRAPH FROM THE MOUNT S'ATRUÑJAYA

*Dr Umakant Premanand Shah*

The paper brings to light a new epigraph which is now lost but an old manuscript copy of which is obtained from the collections of Pravartaka Śrī Kāntivijayajī, through the kindness of Muni Śrī Puṇyavijayajī. The Epigraph was a record of a council of Jaina Ācāryas, of the various gaṇacchas of the Svetāmbara sect, which was convened at Anahillapura-Pātana in V S 1298, and throws new light on the state of the Jaina Church and the social and political history of Gujarat in the thirteenth century A D. The epigraph was of a peculiar type, unlike praśastis of donors, it recorded resolutions of an important council and is, therefore, a Document in its true sense. The paper gives a complete transcript and discusses contents of this forgotten epigraph.

## 7 THE TRISASTIS'ALĀKĀPURUSACARITA OF ĀCĀRYA HEMACANDRA ITS IMPORTANCE

*J P Thaker, M A, Kovid*

Ācārya Hemacandra is a versatile scholar and a prolific and encyclopaedic writer of really a rare type.

Though it is since long that Orientalists of both East and West have been attracted towards this great contemporary of Jayasīma Siddharāja and Kumārapāla, sometimes he is unfortunately neglected as a sectarian writer.

The present paper, therefore, proposes to expound the importance of his Trisastis'alākāpurusacarita, a Mahākāvya of no less than 35 thousand ślokaś describing the births and rebirths of the well known 63 illustrious personages of the Jaina pantheon.

From the literary point of view it is important as a treasure of excellent descriptions, striking comparisons, charming fancies and peerless general truths clothed in simple language

The didactic portions dealing with the Deśanās and the philosophical disputes and discourses reveal its religio-philosophic importance

The peculiar Geography of the Jaina mythology is a very interesting subject for investigation

Voluminous data for the study of society and culture can be had from it The tenth Parvan throws a flood of light on the cultural as well as political history of the Gujarat of the 12th century under its able ruler Kumārapāla—highly reliable as it comes from the restrained and authoritative pen of the great King's preceptor

The Jaina Rāmāyaṇa and Harivaṃśā are comprised in it Many Puranic stories are common to both Hindu and Jaina works A comparative study of these is interesting and important Similar is the case with the account of Rṣabhanātha, the Originator of all arts and institutions A valuable store-house indeed it is of ancient legendary lore and tradition

The Anuṣṭubh metre is made more flowing by loosening restrictions, which has created controversy among scholars.

Above all, this huge Kāvya, being a treasure of uncommon words and Deśī and Prakrit terms, is of immense importance from the philological point of view

A critical study of the Trisastīśalākāpurusa-carita has, therefore, become a desideratum, and this is an humble effort in that direction

## 8. DHURTĀKHYĀNA IN THE NISĪTHACŪRṆĪ

*Prof Dr A N Upadhye*

The story of Dhurtākhyāna contained in the Nisītha-cūrṇī of Jinadāsa-gaṇi Mahattara is analysed in details It gives all the details suggested by the clue words in the Bhāṣya-gāthās The colophon, if at all genuine, would suggest that the author of the Cūrṇī had before him a longer Dhurtākhyāna in Prakrit prose interspersed with a few Prakrit and Sanskrit quotations

Comparing Jinadāsa's Dhūrtākhyāna (JD) with Haribhadra's Dhūrtākhyāna (HD), we get quite striking results. There are many common expressions and ideas, as well as characters. HD has one more character. The patterns of the stories narrated by the rogues are basically the same. HD however elaborates them and gives many more confirmatory events from the Śrutis. It adds a good frame to the simple narrative in JD.

A comparative study of JD and HD leads one to the conclusion that HD is an elaborated and perfected work based on JD or its predecessor. The reasons may be stated as below: (1) JD is uniformly shorter in its pattern tales and confirmatory episodes from the Purāṇas, all of which are worked out better with supplementary details in HD. (2) HD incorporates everything in JD and adds something more to it. (3) The simple and narrative details of JD are presented in a more elaborate manner and polished style in HD. (4) The number of characters and of references to Puranic tales increases in HD which presents them more logically and effectively. (5) What is a simple narrative illustration in JD is enlarged into an effective satire in HD with seeds of religious propaganda which are later on elaborated in the Dharmaparīkṣā texts.

Thus Haribhadra has built his satirical masterpiece incorporating both words and ideas from an earlier Dhūrtakḥāna preserved in the Cūṛṇī. By his literary genius, logical acumen and wide learning he has shaped the simple stuff into a dignified literary masterpiece, unique in Indian literature.

The above conclusion does not violate the relative chronology of Jinadāsa (C. 677 A. D.) and Haribhadra (C. 750 A. D.).

## 9. UNPUBLISHED PRAKRIT INSCRIPTIONS FROM DHAR

*V. S. Wakanker*

Dhar, the city of learning and medieval capital of Malwa, is famous for its glorious tradition of Parmar Kings, amongst whom Vākpatirāja Prithivīvallabha Munja, Narendrachandra Bhoja and Chivalrous Arjunvarma-deva are notable. Munja in the 10th century ruled Dhara and shifted his capital from Ujjain to Dhar. He patronised poets, artists and learned persons. He is mentioned as Kavibāndhava by Padmagupta in his Navasāhasānka-Charita. After the cruel death of this King, the poet said that the Saraswati was then helpless.

गते मुञ्जे यश पुञ्जे निरालम्बा सरस्वति ।

But Bhoja his cousin again established the same reputation and erected a huge building Bhāratī Bhavana for learning and established a beautiful image of Sarasvatī which is now in London museum In this Bhāratī Bhavana he and Arjunavarmadeva decorated the walls with inscriptions Late Sri K. K. Lele of Dhar discovered many of them through the ruins of the building which was turned into a mosque during Muslim rule The writer with the help of A. W. Wakanker and Ramchandra Deo curator of Dhar Museum discovered many broken fragments of Prakrit inscriptions One was published by the writer in Nagari Pracharini Patrika of Kashi The others were published in the volume 'Parmar Inscriptions' published by History department of Dhar State, out of which Kūrma-snātaka of Bhoja and Parijātamanjari of Madana are worth mentioning Parijātamanjari with Hindi translation by A. W. Wakanker is now published by Bhoja Prakashan of Dhar

This paper mainly deals with texts of the fragmentary inscriptions Majority of these are in Maharashtra Prakrit One of the inscriptions is reversely engraved and it seems that that was purposely done It must have been used to print papers During the reign of some Parmar king there must have been some type of litho-press here

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## SECTION VIII · HISTORY

### 1 ROYAL TITLES AND THEIR SIGNIFICANCE

*Miss Sukanya Ambiah*

Thousands of Inscriptions, coming from all over the country, contain many varieties of titles borne by Kings and subordinate Chieftains. These are of immense significance on the constitutional side. Titles like "Maṇḍalika" and "Maṇḍaleśvara" imply feudatory status, while "Rājaka," "Rāja" and "Mahārāja" denote different degrees of independent power. "Samasta-Bhuvanāśraya" and "Pṛthivī-vallabha" indicate territorial sovereignty while "Bhattāraka" and "Vallabha" denote the national aspect. "Mahārājādhirāja", "Samrāt" and "Chakravartin" denote imperial status. "Dharma-Mahārāja" and "Dharma-Yuvamahārāja" imply that the Kings were "Defenders of the Faith". Some titles like "Paramavaishnava" and "Parama-Māheśvara" show the religious inclination of their Bearer. These titles also indicate the Caste, Community, Gotra, area of rule and capital of the Kings concerned.

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### 2 A VERY PRIMITIVE CULTURE IN THE CORNER OF INDIA

*Dwijendra Nath Basu, M. A*

The Andamanese, or the aboriginals of the Andamans were and still are very very primitive in their culture.

They belong to the "Negrito" racial group and are characterised by short stature, dark complexion and woolly hair of peppercorn type.

The people can now be divided into 4 broad classes,—two of them are hostile, one living in the jungles of the Great Andamans, known as Jarawas, the other in the North Sentinel Island,—the third kind of people are being converted absolutely to civilised culture and are dwindling into non-existence,—the fourth are the Onges, living in Little Andaman who are friendly yet maintaining their own culture. The primitive culture of the Andamanese can be evinced from the study of this last class.

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The language does not belong to any classified group. It is suffix-prefix-infix-agglutinating language. Roots are both monosyllabic and polysyllabic. Roots are human and nonhuman. Prefixes are generic, functional and enclitic. Suffixes are verbal and substantival. Numerical figures are not known. Names of various foods and objects are given to children in the mother's womb. The names change according to ages. Girls have flower-names when they attain puberty. They lack many abstract words, and outsiders are not very known to them.

They belong to the colthic stage of culture, living exclusively upon fishing and collecting roots etc. Peasant culture is unknown to them. They do not know the science of making fire and they constantly carry and keep burning the fire.

A recent excavation of the Kitchenmiddons in Bechuic Islands showed specimens of microliths for hunting, harpooning, etc. and the iron arrows still now have ting blades. The iron they are now getting from civilised people.

The permanent houses are dome-shaped communal huts touching the ground.

They are almost naked, the male ones having a strip of cloth tied at the front and at the back, and the female ones hanging tassels, over their genital organs.

They are animistic and their religion seems to resemble the earliest Shamanistic Bon religion of Tibet. It is a kind of unaggressive bondage that they do not feel like breaking the uncoded laws prevalent among them.

Marriage system is very simple. Polygamy and divorce are equally unknown. Women are more active.

On account of the very simple primitive way of life, sense of individual property has not grown much among them.

Their aesthetic sense is seen from the art of decorating their face and body with white earth and red ochre, shaving their heads with glassflakes in various patterns, and in bead and cane ornaments. Their basketry and net-weaving is a real piece of artistry and actually their cane culture is an object of study.

The authorities who are in charge of these people should take as much care to preserve their population as to help them developing their own healthy primitive culture.

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### 3. THE GAPS IN THE CHRONOLOGY OF THE WESTERN KSATRAPAS

*P N Bhatt, Sahityaśatna*

It is very long since early scholars like Bhagvanlal and Rapson prepared the history of the Western Ksatrapas, fixing their Genealogy and Chronology on the basis of the data supplied by their coins and inscriptions. With the repeated discoveries of their coins since then, a number of new dates in the chronology of the Western Ksatrapas have come to light. So an attempt is here made to present an up-to-date list of the known regnal periods of these kings, which is divided into two sections (1) Regnal Periods of the Ksatrapas and (2) Regnal periods of the Mahāksatrapas.

The list also serves to point out the extant gaps between the known regnal period of a Ksatrapa or a Mahāksatrapa and that of his successor. It may be useful for ready reference to the exact years of the gaps, on the discovery of any new dates of the Western Ksatrapas.

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### 4 THE PRESIDING DEITY OF KĀMARŪPA

*S. Bhattacharya, M A*

Popular tradition associates Kāmarūpa so closely with the mother goddess Kāmākhyā that the general belief is that goddess Kāmākhyā has always been regarded as the presiding deity of Kāmarūpa. A little enquiry will, however, show that the belief is not based on facts.

The literary sources regarding the origin of the traditional belief that Kāmarūpa is a *pīṭha* of the *Devī* are all undated and admittedly later works. The tradition as to *pīṭhas* is also not very old and the legend has grown with the passing of time resulting in increasing the number of the *pīṭhas* in an ascending order from 4 to 7 - 10 - 42 - 50 - and at last to as many as one hundred and eight. It is true that Kāmarūpa was recognised from the beginning as a *pīṭha* and was acknowledged as one of the four *pīṭhas*, and if the *Hevajra Tantra* which is the earliest literary authority on the *pīṭhas* and which recognises Kāmarūpa as one of the four *pīṭhas*, has been correctly assigned to the middle of the eighth century of the Christian era the recognition of Kāmarūpa as one of the *pīṭhas* must be also considered to be as old as the middle of the eighth century A D. In any case

Kāmarūpa has always been recognised as the most important *pīṭha* (*pīṭhāraṇa Paramam pīṭham Kāmarūpam mahāphalam*)

Sober history, however, tends to show that the early kings of Kāmarūpa of whom there are extant records, all looked upon Śiva as the presiding deity of Kāmarūpa

Beside the Allahabad inscription of Samudragupta which just refers to Kāmarūpa, the earliest dated record about the early kings of Kāmarūpa, and her people is the *Travels* of Hsuen Tsang. It refers to the goddess Bhīmādevī of Gandhāra but makes no mention of the goddess Kāmākhyā of Kāmarūpa, though the pilgrim is known to have lived for some time in the capital Prājyotiśapura which has been identified with the modern city of Guwahati from which the famous temple of the goddess Kāmākhyā is not far off. Bāṇa's *Harsacharita* also states that Bhāskaravarmā, the king of Kāmarūpa, who was a contemporary of Harṣavardhana, was from his boyhood a devotee of Śiva. Bhāskaravarman's own-land grant (the Nidhanapur Copper-Plates Grant) which the earliest inscription regarding the history of Kāmarūpa, begins with an invocation to Śiva and proceeds to assert the claim that the ancestors of the king were born of Naraka, the son of Viṣṇu born in the guise of the Boar. This claim that the kings of Kāmarūpa were born of Viṣṇu is repeated in the inscriptions of the later kings of Kāmarūpa. All the extant land-grants of the later kings of Kāmarūpa except the Puspabhadra grant of king Dharmapāla (12th century A. D.) similarly begin with invocations to Śiva whose divine virtues are also often extolled. Dharmapāla's Puspabhadra grant begins with an invocation to Nārāyaṇa in the guise of the Boar and it records that the grantee of the land was named Madhusūdana who was devoted from his boyhood to the worship of the feet of Nārāyaṇa. This inscription thus suggests that king Dharmapāla was a worshipper of Viṣṇu, but the Subhankarapataka grant of Dharmapāla begins as usual with an invocation to Śiva and the donees were two brothers named Himāṅga and Trilochana.

None of the names of the early kings of Kāmarūpa is suggestive of devotion to the goddess Kāmākhyā. Similarly among the many names of officers, donees and their forbears mentioned in the land-grants names suggestive of devotion to the Śakti cult are extremely few.

Lastly the suggestion that a reference to the goddess Kāmākhyā is to be found in the Tejpur grant of king Vanamala (circa A. D. 830-A. D. 850) is hardly substantial. The relevant passage states that the waters of the Lauhitya have been specially sanctified because they wash the base of

a hill called Kāmakūta the peak of which is occupied by the images of Śree Kamesvara Mahagoury. It has to be observed that this inscription also, like the other inscriptions of the early kings of Kāmarūpa, practically commences with an invocation to Śiva, and it makes the reference to the goddess Kamesvara Mahagoury only in passing. Further the Tejpur grant definitely states that the temple of Kamesvara Mahagoury was on the Kāmakūta hill on the Brahmaputra near the old city of Haruppesvara which has been identified with modern Tejpur. There is thus no justification for holding that the goddess Kamesvara Mahagoury of Tejpur was identical with the mother goddess Kamakhya who has her sacred shrine on the Nilachala hill near Gauhati.

How and when exactly the cult of the mother goddess Kāmākhya became so popular as to make herself the guardian goddess of Kāmarūpa must be a matter for a separate disquisition. Here we are only concerned with the circumstance that all the historical evidence available to us at present shows that the presiding deity of Kāmarūpa in the days of her early kings who ruled the country from the fourth to the twelfth centuries of the Christian era, was the God Śiva to whom all of them rendered devoted worship and homage and whose benign protection they all sought.

## 5 DATE OF KHĀRAVELA

*Amar Chand, M. A.*

The date of Khāravēla has been a subject of wide controversy for long. The Hāthīgumphā inscription does not say anything about Khāravēla's parentage or ancestors, which might have helped us in fixing his position in the chronological scheme of ancient Indian history. Nor is there mentioned directly an era or date by which we can determine his exact years. We have, therefore, to depend upon certain internal and circumstantial evidences for the same.

As to the former, a certain Yavanarāja Dīmata, identified with Demetrius, the Indo-Bactrian ruler, is believed to be mentioned in the praśasti, but the reading itself is doubtful. Next reference is to a certain Brihaspatimitra, who cannot be identified with any of the Śunga, Kāṇva or other known rulers of that name, and might have, hence, belonged to a dynasty which came into power in Magadha after the Kāṇva rule in the later half of the first century B. C. The reference to a canal enlarged by Khāravēla, excavated by a Nandarāja three centuries earlier, is important. The Nanda rule came to an end in about B. C. 321, and hence Khāravēla

might have enlarged the canal in the last quarter of the first Century B C This is supported by the mention of Sātakarni as his contemporary, believed to be the third Sātavāhana ruler and assigned closing years of the first century B C

Looking to circumstantial evidences, the script of the Hāthigumphā record is later than the Besanagar and also the Nanaghat inscriptions, and therefore points to a late date in the first century B C Khāravela's title Mahārāja, like Mahārājādhirāja, seems to have been inspired by foreign rulers in India, and a king of Kalinga far from the sphere of foreign influence, could have assumed it only at a later period. This is supported by the developed *kārya* style exhibited by the praśasti Śiśupālgarh has been identified with Kalinganagar, and the collapse and subsequent repairs of defences, as gleaned from the excavations there, if taken to be the repairs by Khāravela as mentioned in his record, would point to a late date The absence of Khāravela's coins is also puzzling But if it be that he continued to issue punch-marked coins, then the ones found at Śiśupālgarh would indicate towards a late date It should also be noted that the sculptures of the Manchapuri cave excavated during the Mahāmeghavāhana rule are believed to be considerably posterior to the sculptures at Bharhut (second century B C ), and hence have to be placed in the first century B C, most probably in the last quarter of it

Khāravela, hence, may be assigned a date in the last quarter of the first Century B C

## 6 THE KARNĀTAS OF MITHILĀ ( C 1097—1355 A D )

*Prof Radhakrishna Choudhary, M A , Puranashastrī*

The year 1097 forms a landmark in the history of Mithilā It was in that year that Nanyadeva established his Karnāta kingdom in Mithilā That dynasty ruled from 1097 to 1324 Politically its rule is one of the most eventful periods of history They were the last independent rulers in north-eastern India I have not discussed here the origins of the Karnātas because that has been kept reserved for a separate paper in future The following main points have been discussed in this paper —

1 NĀNYADEVA — Date of his accession—1097 A D Chronology of the Karnāta — Wide divergence of opinion among the scholars about the

actual state of affairs obtaining in Mithilā—Lack of sources—Nānya's contact with contemporary powers, viz, the Gahadwāls, the Senas, the Pālas & Nepāl—his assertion in his commentary regarding his conquests of Gauda & Vanga Jayaswāl's contention of Gahadwāl influence in Mithilā not tenable in the light of modern researches—Nānya's relation with the Senas at first friendly, but they fell out over the spoils—that was the actual cause of struggle between the two—possibility of the Sena rule in eastern Mithilā—Being desperate Nānya sought compensation in Nepāl where he established his rule He maintained the individuality of Mithilā

*MALLADEVA*—a son of Nānya, called by Vidyāpati "Heir-apparent and Hero-valourous" A discussion about his contact with Jayachandra and Chikkor,—The whole question is based on the Bhcet Bhagwānpur inscription which reads as follows—"OM S'RĪ MALLADEVAS'YA". This inscription is still unnoticed and the ruins there are worth studying My contention is that the Karmāta kingdom was divided among two brothers after Nānya "

*GAṆGADEVA*—A thorough and critical discussion on the Rāmāyaṇa Colophon, discovered by Bendall, which led scholars to believe that Gāṅgeyadeva Kalachuri ruled Tirbhukti—Mm. Mirashi is of opinion that the possibility of the Rāstrakūta domination over Tirbhukti cannot be dismissed outright The views of all the scholars have been critically examined, and with the help of local tradition and other sources it has been shown that Gāṅgeyadeva of that Colophon (and also of Dr Raghur's copy, to which Mm Mirashi has taken recourse, which contains "Garudadhwaṇa" in place of "Gaudadhwaṇa") was the Karmāta king of Mithilā

*NARASINGHADEVA*—His reference in Vidyāpati's *Puruṣa - Parīksā* has been critically examined and it has been shown that Muhammad referred to therein, was Shahābuddin Muhammad Ghori & not Muhammad Tuglak as supposed by Messrs Grierson and Chakravarti Muslim encroachment on Mithilā began during his rule There was no such Karmāta king as Arimalladeva ruling in Mithilā as is supposed by Dr Qānūngo (*History of Bengāl*, Vol II, pp 22-23) Arimalladeva was a king of Nepāl Mithilā was sandwiched between the two kingdoms of Lakhanāwatī and Oudh He succeeded in maintaining the independence of Mithilā

*RĀMASINGHADEVA*—Confusion about him owing to the mention of the king of same name in the Colophon of a manuscript of "Śuddhi-kalpataru"—Rāmasinghadeva of the colophon is different from the present

one Successive Muslim raids took place during his reign but there was no submission as yet on the part of Mithilā. He was succeeded by S'akra-singhadeva ( Shaktisinghadeva ? ) and the latter by Bhūpālasinghadeva, whose mention is found in Pratāpamalla's inscription

*HARASINGHADEVA* — Greatest king of this line — defeated the Muslims but was ultimately defeated by Ghiyāsuddīn Tuglak in 1324. Mithilā became a part of Delhi empire — Muhammad Tuglak issued coins from Tughlakpura urf Tīrhuta. He fled to Nepāl and established his kingdom there. His successors ruled for a longer period there & were recognised as kings of Nepal by the Chinese Emperors. There was a regular exchange of envoys between the kingdoms of Nepāl & The Chinese empire — Hajī Illyās's expedition of Mithilā and its results thoroughly discussed

A brief political survey in outline has been discussed in this paper. All available sources have been tapped specially the Mithilā tradition which could not be tapped by the previous writers on the subject

## 7 HISTORICAL VALUE OF SAMARA TARANGA

*G S Das*

Samara Taranga ( Waves of Battle ) is a mine of historical information about the martial activities of a section of Oriyas under Raja Trilochan Mahindra Bahadur of Dhenkānāl who ruled during the second half of the eighteenth century. A rare phenomenon in the annals of Oriya poetry, this solitary account of war in poetry throws light into the dark recesses of Orissan history and supplies valuable date regarding Chimnaji Bapu's expedition to Bengal in 1780. The poem describes graphically a fierce battle between Chimnaji Bapu and Trilochan Mahindra Bahadur of Dhenkānāl and reveals one of the motives of the Bhonsle expedition to Bengal. The special feature of this article is to study that hidden motive and to furnish a closely connected account of the expedition through Orissa — a fact hitherto untraced and unpublished



## 8 A NOTE ON THE NON-MENTION OF SATIYAPUTRA AND KERALAPUTRA IN ROCK EDICT XIII OF AS'OKA

*Dr C C Das Gupta, M A P R S, Ph D (Cal), Ph D (Cantab)*

Here an attempt has been made to explain the significance of the non-mention of Satiyaputra and Keralaputra in Rock Edict XIII of Aśoka. In Rock Edict II Satiyuputra and Keralaputra occur. In that Edict a few clear cut divisions of territories are mentioned, viz, (1) everywhere in the dominions of the king Devānampriya Priyadarśin, (2) the kingdoms of the Pāṇḍyas, the Chōḍas, the Satiyaputra and the Keralaputra who are in the Far South, (3) Tāmraparṇi, (4) the kingdom of the Yona king Antiyoka, (5) the territories of the kings who are the neighbours of Antiyoka. In Rock Edict XIII where Aśoka spoke of *dhamma-vijaya*, i.e., the spread of Buddhism, he said that he had sent missionaries to the bordering dominions. Here is the mention of a number of territories where he sent missionaries. The territories which are mentioned are the following ones — (1) everywhere in the dominions of the king Devānampriya Priyadarśin, (2) the kingdoms of the Pandyas, the Chōḍas, (3) Tāmraparṇi, (4) the kingdoms of the Yona king Antiyoka, (5) the territories of the kings who are the neighbours of Antiyoka, viz, Tulamaya, Antekina, Maka and Alikyashudala. Here it is significant to note that a comparative study of these two portions of Rock Edicts II and XIII show that Satiyaputra and Keralaputra are omitted in Rock Edicts XIII. No scholar had yet explained this intentional and important omission of these kingdoms in Rock Edict XIII. The only conclusion which can be arrived at is that Aśoka did not send missionaries to Satiyaputra and Keralaputra to spread Buddhism.

## 9 MURIA STONE INSCRIPTION OF S'ANKARAGANA

*Prof V V Mirashi*

In July last a stone inscription was discovered by Dr M C Chaubey of Jabalpur at Muria, a village near Boria on the Jabalpur-Sagar road. It is fragmentary. It consists of only two lines, of which the right-hand portion is lost. It contains only two names, viz, Śrī-Sankaraganaḍeva in the first line and Bhattikaradeva in the second. The object of the inscription was probably to record the construction of some meritorious work by Bhattikaradeva since the word *kirtti*, now partially lost, was written after *Bhattikaradevasya* in line 2.

The characters of this record are similar to those of the Sagar and Chhoti Deori inscriptions recently edited by me in the *Epigraphia Indica*. Sankaragana mentioned in the first line of this inscription is probably identical with the Kalachuri prince of the same name mentioned in the aforementioned two records which were found in the neighbouring country. He probably flourished about the middle of the eighth century A. D.

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## 10 A NOTE ON THE STATUS OF THE EARLY CANDELLA RULERS

*Sisir Kumar Mitra, M. A., LL. B.*

Nannuka, the founder of the Candella dynasty, according to the Khajurāho Inscriptions, is vaguely extolled for his military achievements. Traditional accounts however refer to one Candravarman, in place of Nannuka, who is stated to have wrested Mahobā from the Parihārs. Smith, on the evidence of this tradition, suggests that Nannuka may have set up an independent state ousting the Parihārs from Mahobā. Dr. H. C. Ray considers it to be unlikely, as the Gurjara Pratihāras were a mighty power then, and holds that the Candellas must have been feudatory to them.

An attempt has been made in this paper to show that during the fluid state of political relationship existing among the contemporary powers of N. India at the beginning of the 9th cent. A. D., it might have been possible for the Candellas, a local tribe of Bundelkhand region, to be organised militarily and declare themselves as independent, without necessarily owing allegiance to any suzerain power. So Nannuka might have been the leader who founded the nucleus of the Candella State, but later during the time of Jayaśakti and Vijayaśakti the Candellas submitted to the overlordship of the Gurjara Pratihāras, which earned for them a recognised political status. With the decline of the Imperial Pratihāra power the Candellas became fully independent and used imperial titles themselves.

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## II VINDHYA PRADISH IN THE FIFTEENTH CENTURY

(Based on original sources)

*Prof. A. H. Azam*

*Introduction* — When Mahmūd of Ghazni raided Hindustān, Vindhya Pradesh was ruled by the Chandelas (Bundelkhand) and the Kalachuris (Baghelkhand). After repeated raids by the rulers of Delhi, Bundelkhand was at last reduced in the time of Alāuddīn Khaljī. Baghelkhand was ruled from Kālmjar by the Bhars when an illustrious ancestor of His Highness the Mahārājā of Rewā took possession of Gohorā (near Karva in the Banda District, U. P.) from the Lodhis and founded the Baghelā State.

*Kālpi State in Bundelkhand* — Mahmūd (1390-1411) was the first and greatest ruler of Mahzādā House of Kālpi who ruled independently of Delhi over Jajhoti or Bundelkhand from Sindh to the Ken, leading expeditions against Viramdeva Baghelā, raiding his capital Gahorā and plundering Arai and Prayāg. Mahmūd assumed the insignia of royalty with the title of Nasīruddīn Kālpi. became, under him, a centre of culture populated by the learned and noble classes of Delhi.

Under Qādir Shāh (1411-32) Kālpi was invaded by Sultān Ibrāhīm Shāh Sharqī of Jaunpur aided by his ally, Viramdeva of Gahorā, who figures prominently in the siege of Erachh. After Qādir's death his two sons, Nasīr and Jalāl, received support from Sultān Ibrāhīm of Jaunpur and Hoshang Shāh, Sultan of Māndū respectively, each of whom marched his army to Kālpi. The chief of Kundāl, nucleus of the future Bundela State of Orchhā, shows his restlessness during this period of Kālpi weakness. Nasīr ultimately ousted Jalāl from Kālpi but failed to earn the good will of the Jaunpur ruler until the intervention of Sultan Mahmūd Shāh Khaljī of Mālwa after which Kālpi continued to be a sphere of Mālwa influence.

After the death of Mahmūd Khaljī, however, Kālpi became a dependency of Jaunpur under the last Sharqī ruler, Hussan Shāh, from whom it passed to his conqueror, Bahlūl Lodi of Delhi.

Kālpi State was comprised of the Jhānsī Division of Uttar Pradesh and the Bundelkhand Division of Vindhya Pradesh. The revenues of Kālpi would work out to 2½ Crores of rupees before World War II.

*Gahorā State in Baghelkhand* — Viramdeva Baghela, contemporary of Mahmūd Shāh and Qādir of Kālpi, and ally of the Sharqīs of Jaunpur, was a powerful ruler. His grandson, Bhaidachandra, who extended the

dominions further east to Chunār, was, in his old age, a contemporary of the Lodī Sultāns, Buhlūl and Sikaṇdar and in the game of power politics between Jaunpur and Delhi, was a factor to reckon with. Gahorā, as the supporter of Sultan Hussain Shāh Sharqī, bore the brunt of Delhi wrath and invited three expeditions, one under Buhlūl and two under Sikaṇdar who advanced against Sālīvāhanadeva, son of Bhaidachandra.

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## 12. THE INDIAN NATIONALIST MOVEMENT AND ECONOMIC POLICY, 1890-92

*Bimla Prasad, M A*

The Indian Nationalist Movement even in the earliest period of its existence did not confine itself merely to the political questions of the day but took equal, if not more, interest in the economic questions. This led it to take a position which was in many cases opposed to that of the Government. During these days, the Indian National Congress, which was the mouthpiece of this movement, was entirely composed of the members of the middle class. Therefore it was quite natural that while formulating their views on economic questions, the leaders of the Congress were guided largely by the interests of that class. Of course they did not fail to voice the demands of the poor when they did not in any way clash with their own interests. But when the possibility of such a conflict did present itself they clearly took the side of their own class and declared it to be also in the interest of the people of the other class. They also used their championship of the demands of the poor to bolster up the political status of the congress and strengthen its political and economic demands which would, in practice, be of immediate advantage largely to the people of the middle class.

The proceedings of the Indian National Congress from 1890 to 1892 clearly bear this out. For example, the Congress took strong stand for the reduction of the salt tax from Rs 2-8-0 to Rs 2-0-0 per maund (1890). As the congress leaders themselves pointed out this paltry sum of annas eight did not mean any hardship to them or to the people of their class, but they demanded the reduction impelled by a feeling of charity for their poor brethren. This was also used to show that the Congress did not want to serve merely the interests of the richer sections of the population, but stood for the interests of all. It was further stated that had there been elected councils, such things would not have been possible. The same

Congress pressed the need for introducing Permanent Settlement into temporarily settled tracts of the country. The main argument given in support of this demand was that it would foster the growth of the middle class in the country. It was said that even if Permanent Settlement resulted in the displacement of a few poor peasants from the land, that was no argument against it. Similarly, the next Congress (1891) took up the question of the poverty of the Indian people and suggested the setting up of elected councils, the reduction of military and civil expenditure of the Government, the latter by employing Indians in place of Englishmen to the higher ranks of the civil service, and the extension of the Permanent Settlement-measures most of which would largely be of immediate benefit to the people of the middle class. The succeeding Congress (1892) passed a resolution emphasising the same measures.

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### 13 THE VEDIC GANA AND THE ORIGIN OF THE REPUBLIC

*Ram Sharan Sharma, M A*

The article seeks to examine the view of K. P. Jayaswal that republican form of government came in India after the early Vedic age and long after monarchy. It tries to show that this may be true of the class-divided post-Vedic republics but not of the tribal republics of the Vedic times. *Gana*, the technical word for republic in the post-Vedic times has been mentioned at numerous places in the *Rigveda*, *Atharvaveda* and the *Brāhmaṇas* as well as in the Epic and Puranic literature. It has been generally interpreted in the sense of 'assembly' or 'troops'.

References suggest that the Vedic *gana* which is repeatedly mentioned in connection with the Maruts was a tribal unit engaged in perpetual war under the leadership of the *ganapati*. Probably its members shared their spoils and food in common. Perhaps the *gana* was distinguished by the absence of class distinctions, there being no mention of the dominance of the *Brāhmaṇas* and *Ksatriyas* as in the case of the *Mālavas* and *Ksudrakas*. Thus it appears that the Vedic *gana* was probably in the nature of primitive tribal democracy exhausting in itself military, distributive, religious and social activities of the early patriarchal society. Although there is no direct evidence of the election of the *ganapati*, it is likely that there were no public officials, no taxes, no classes and no army, apart from the armed bands of the *gana*. In other words the Vedic *gana* which is as old as the kernel of the *RV* was primarily a tribal republic. Hence D. R. Bhandarkar's view that the

post-Vedic political *ganas* were based on the commercial *ganas* of the Vaiśyas of the Upanishadic times cannot be sustained by evidence

The real causes of the origin of the post-vedic republics have to be sought in the universal reaction against the pattern of life as evolved in the later Vedic age. In the political sphere it resulted in the dissolution of the kingship and the establishment of the republic bereft of the pristine glory of early Vedic times. It seems that the tribal republic was followed by the rise of hereditary monarchy and the latter was followed by the rise of the artificial republics.

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#### 14 THE ANCIENT KINGS MENTIONED IN THE SIXTH UCCHVĀSA OF THE HARSACARITA

*Dr H G Shastri, M A, Ph D*

In the VI th *Ucchvāsa* of the *Harsacarita* Bāna Bhatta cites twenty eight anecdotes about the tragic consequences of *pramāda*, wherein several ancient kings fell prey to stratagems played against them. This passage affords information about certain kings of ancient India and has been an important source of historical value.

Some of these kings (such as Nigasena, Vatsarāja, Brhadratha, Kākavama, Devabhūti and Candragupta) have been identified satisfactorily, while many others are still left unidentified. The names of all the kings mentioned in the passage are here enumerated exhaustively, with a reference to the mention of some of them in Kautilya's *Arthaśāstra* and Kamandaka's *Nitisāra*, and an attempt is made to suggest identification of some of the unidentified kings, such as Kumārasena, Rantideva, Vidūratha and Somaka.

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#### 15 EASTERN GANGA INSCRIPTIONS IN THE TAMIL COUNTRY

*Dr D C Sircar, M A, Ph D*

On the basis of an inscription in the Raṅganātha temple at Srirangam (*South Indian Inscriptions*, Vol IV, No 500) and two other records near the Arulāla Perumāl temple at Conjeeveram (*Annual Report on South-Indian Epigraphy*, 1919-20, p 22, Nos 444-45), scholars like Dr N Venkatara-

manayya and Dr T V Mahalingam believe that, during the reign of the Chola king Rājarāja III (A D 1216-46), the Eastern Ganga monarch Anangabhima III (A D 1211-38) conquered the Tamil country as far as Tanjore and Trichinopoly in the south. The author of this paper attempts to show that the above contention is absolutely unwarranted as the evidence of the inscriptions in question has, in his opinion, been entirely misunderstood

## 16 THE PREDETERMINED PLOT IN INDIAN CHRONOLOGY EXPOSED

*Sri Kota Venkatachalam*

Western historians have fixed the commencement of Kali Era at 2-27'-30" hours in the day on 20th February of 3102 B C. The time of the Mahābhārata War is undisputedly fixed 36 years earlier, i.e. in 3138 B C. In Kali 26 a new era known variously as Laukikābda, or Saptarsi Śaka was inaugurated and has been in vogue in this country, particularly in Kashmir. Dr Buhler himself has proved the origin of this era conclusively and also claimed that it helps to fix the origin of the Kali era indisputably in 3102 B C. The Kali Era, The Saptarsi era and the Yudhisthira era (i.e. the time of Mahābhārata War) were current in our country and well-known to the European Oriental Scholars at the time they were engaged in reconstructing the history of Ancient India (1859 A C). They not only ignored the three eras but went to the length of proclaiming that in the entire range of available Indian Literature there was no era or system of reckoning time and fixing chronology which could be made the basis for Indian history. They could have discovered the true history of our country if they had started on the basis of the Kali Era and other Indian eras based on it. The said approach would have eliminated the scope for reducing the antiquity and building a false chronology which they intended to foist upon us. So the Western historians discarded this and have proceeded on the wrong assumption that Alexander of 326 B C, and Chandragupta Maurya of 1534 B C, were contemporaries and have relied for their material on *Mudrā Rāksasa*, *Kathāsaritsāgara*, *Sukasaptati*, *Līlāvatī*, and *Mṛichchhakatika*, none of which professes to be historical but all of which are meant either for mere entertainment or are literary productions with no loyalty to historical facts. A true history of India of this period must needs be constructed on the basis of the material contained in the Purānas, whose aim it is to give, *inter alia*, a true account of the chronology and history of the dynasties of kings.

Moreover to facilitate verification and rectification in the event of any mistake creeping into the figures of the reigns of the kings of the different dynasties here and there clues have been inserted based on astronomical data for the important land-marks. In this detailed and congenial account of the history of Magadha and the chronology of its kings given in our Purāṇas, there is no scope for confusion or doubt. The allegations that the Purāṇas are inconsistent, mutually conflicting, full of exaggerations and therefore unreliable for historical purposes and that there is no Indian Era for fixing chronology, is therefore a *blatant absurdity and the propaganda* of interested parties resolved to foist upon us their own preconceived theories for the ancient history of our country.

Besides, these western scholars seem to have meddled with the manuscript records of Greece and China.

If we reckon from the time of the Mahābhārata War in 3138 B C., and proceed to modern times or start with Chandramas and Gupta Chandragupta in 327 B C and count backwards all the famous historical events and personalities referred to in Bhāratiya literature the dates tally exactly without any difficulty. But if we proceed on the basis of the Western Orientalists, all the reference to the times of historic events and personalities in the Hindu, Buddhist and Jain literature, the dates do not tally and are all rendered absurd. *No further evidence or arguments would be needed to disprove the correctness of the basic assumption of the contemporaneity of Alexander and Chandragupta Maurya.*

The series of distortions and perversions calculated to reduce the antiquity of Nepal and Kashmir histories have been exposed in our Histories of Nepal and Kashmir.

## 17 HOW LONG HAD BHĪSMA BEEN ON THE ARROW-BED ?

*Bhūmananda Svami*

There is some controversy about the time Bhīśma lived upto, after his fall at the Kuru war. I have, with internal evidences alone, attempted to prove that he had been on the bed of arrows for 99 nights and expired the next day.



## SECTION IX ARCHAEOLOGY

### 1 A UNIQUE TYPE OF SILVER COIN OF SKANDAGUATA (?)

*Dr A S Altekar*

The paper discusses a silver coin belonging to Dr U P Shah of Baroda. It resembles the usual Kshatrapa or Gupta type current in Gujarat in the 4th-5th century, but has some peculiarity of its own. It shows no bust of the king on the obverse, instead there is a bird, seated facing left with wings outstretched. There is no legend on this side. The symbol on the reverse has but partly come out, it appears to have been a trident. The circular legend on this side is incomplete, but seems to have been *dharaja-Skandaguptasya*.

This coin would therefore be a new type of Skandgupta, giving no bust on the obverse and showing Garuda facing to left instead of facing to front.

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### 2 TWO IMPORTANT PĀLA SITES

*Prof Radhakrishna Choudhary, M A*

The main object of this paper is to draw the attention of the Director-General of Archaeology towards the two important Pāla Sites of Bihar. The surface finds have already drawn the attention of certain eminent scholars and it is believed that the excavation on those sites will yield more results. These two sites are unprotected and a good portion has already been destroyed. The Jayaswal Archaeological and Historical Society and Museum, G D College, Begusarai have collected various objects of antiquarian value and have preserved them in their museum. A few plates incorporated with the paper will show that these two sites deserve protection at the earliest opportunity. Two inscriptions of the Pāla period have been discovered and edited by the present writer. The first inscription, discovered at Naulagarh is of the time of Vīrahpala III and is dated Samvat 24. Dr D C Sircar has also edited this inscription. This inscription is important

because it gives us the name of Kṛimilā Viśaya. The second Naulāgarh inscription leads us to believe that there was a Buddhist Vihār at Naulāgarh. A coin of Viśrahapāla III was also discovered. Besides these inscriptions, antiquities in the shape of pieces of northern black polished wares, glazed pottery pieces, polished stone, terracottas, beads etc, have been discovered. Sunga and Gupta terracottas are remarkable. Various images of the Pāla period are still scattered in different parts of the subdivision. The rampart wall, though destroyed, is clearly visible.

From Jaimanglāgarh, cast coins and beads of the Buddhist period have come to light. Black-stone images of Varāha, Badarī Nārāyaṇa, Śiva-Pārvatī, Gangā and various objects have been discovered. Till now, no attention has been given to this site, though the first one, Naulāgarh has been explored by Śrī Kṛishnadeva, Superintendent, Archaeological Survey, Patna.

### 3 SĀTAVĀHANA COINS OF THE TEN-ARCHED CAITYA TYPE

*Dr M Rama Rao, M A, Ph D*

Sātavāhana coins of the caitya type have not received from scholars the attention that they deserve. Coins bearing the devices of the solid caitya and the caitya of three and six arches only have been known so far. I have recently come across thirteen coins of this type bearing a caitya of ten arches. All the coins contain legends. Eight of them belong to Gautamīputra Sātakarṇi and the remaining five to his son and immediate successor Vāsisthīputra Pulumāvi. All of them have been obtained from Āndhradēśa. These eight coins of Gautamīputra Sātakarṇi corroborate the view expressed by me previously that this monarch's rule extended over Āndhradēśa and that it is not correct to hold that his son Pulumāvi was the first Sātavāhana king to rule over this part of the Dakkan.

### 4. RECENT EXPLORATION IN GUJARAT AND KATHIAWAD

*S R Rao, M A*

Exploration of mediaeval, early and proto-historic sites in Gujarat and Saurashtra was undertaken in 1952-53 with a view to fill the gaps not only in the pre-Chalukyan history of Western India but also in the pre-Mauryan

period This included sites with the Rangpur painted ware the dating of which is still a problem to the Archaeologist of India

Excavation was conducted by the Archaeological Department of the Government of India (Baroda), at Amreli on a large scale and at Mota-Machhala on a small scale As a result of the excavation at Amreli the date of the Red Polished pottery, a superior ware of fine levigated clay and highly polished, was fixed between the 1st and the 4th Cents of the Christian era It serves as a datum line for most of the early historic sites in Western India, where it has a wide distribution Amreli was found to be a flourishing town under the Kshatrap rulers Five structural phases and four cultural periods were noticed By the beginning of the 2nd Cent A D megalithic tombs in the form of Pit-circles came to be built for post-crematory burials A pre-iron age culture with a degenerated microlithic industry when post-cremation urn-burial was practised was also noticed But the site was abandoned for a long time before the people with a much advanced culture knowing the use of iron came to settle down At Mota Machhala a proto-historic site near Amreli, the Rangpur painted pottery was found to belong to a pre-iron age microlithic culture when parallel sided blades, scrapers, burin and retouched fluted cores were used as tools A gap was noticed between the periods of the R P ware and the painted ware This gap may be filled if the NBP and the Red and Black wares are found to underly the Red polished ware Karvan an ancient site near Baroda promises to hold the key to the problem of filling the gap between the R P and the painted wares owing to the fact that within a short distance from Karvan the NBP is found to underly the R P at Timberva The NBP and the R and B wares appear to have succeeded the painted ware culture If that be the case the Rangpur ware might have been succeeded by the NBP and R and B wares At Venivadar another proto-historic site near Amreli the buff ware similar to that found in the lower levels of the Rangpur has been found This appears to be earlier than the Mota Machhala Black-on-red ware and if properly excavated it may take us a stage near Harappa Culture

For the pre-Chalukyan period the sites at Vadnagar and Modhera were explored At Vadnagar there is an ancient mound with brick structures where from the Red polished and painted wares belonging to the early historic period have been recovered This site seems to have been in continuous occupation from the early historic to the mediaeval times From Modhera punch-marked coins, Kshatrap and Gadhia coins, and coins of various Muslim rulers have been secured They range in date from the 2nd -3rd Cent B C to the 11th-12th Cent A D The site is full of structures

and is sure to yield valuable archaeological evidence for reconstructing the history of Gujrat for the pre-Chalukyan period if not for the earlier period also

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## 5 THE LOCATION OF GAUTAM'S ASHRAM

*Sawalia Behari Lal Varma, M A., B L., M L C*

Balmikya Ramayan and Adhyatma Ramayan differ regarding the location of the hermitage of sage Gautam and the place where his wife Ahilya was redeemed by Ram on his way to Janakpur. At present there are two places popularly known as Gautam or Ahilya Ashram. One is six miles west of Chapra town and the other is about 20 miles from Darbhanga town near Kamtaul station.

Descriptions in Balmikya Ramayan supports the Ashram near Darbhanga and Adhyatma Ramayan supports the one near Chapra. Saint Tulsidas follows the latter.

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## 6 AN IMPORTANT IMAGE FROM MANDSUAR

*V S Wakanker*

During the sojourn through western Malwa the author discovered 42 places wherefrom well stratified mounds, painted pottery, microliths and other objects were found, which undoubtedly prove that these places are either contemporary to or earlier than Mohenjo Daro and Harappa. During the exploration tour the author happened to visit Mandsuar, the once Capital of western Malwa. It was so famous during the earlier centuries that Kalidas mentioned it in his famous work Meghadūta. Here ruled the famous king Yaśodharman who defeated Mihirkul Hun and erected two victory pillars in its commemoration. Many Gupta images are scattered throughout the ruins of the old city and the author saw two important images at the seats of Sitala matas. One is called Hatai Mata. Its a Gupta image with a boy in the lap and Roman Coiffure denoting Gandhar style. Hariti was a Buddhist goddess and she also held a boy in the lap. Hatai may be the corrupt form of Hariti. The other image is important and this article deals with details of this image. It is a male figure with foreign type of head and resembles a terracotta found near the victory pillars of Mandsuar.

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## 7 SOME IMPORTANT IMAGES FROM UJJAIN MUSEUM

*V S Wakankar*

The city of Ujjain, which is one of the most ancient cities of the world, was once the capital of Awanti Pradesh. It lost all its monuments during the Mohammedan rule of turmoil, loot and destruction. The city has lost all its beauty which once surpassed that of Amaravati. But still things come out of the ruins of the ancient city and give us the glimpses of its bygone prosperity. Due to the great efforts of Mr. Garde (the retired Director of Arch., Gwalior State) and some local enthusiastic persons like Surya Narayan, Vyas Panditji, Shri Jugalkishorji and others a good collection of various images was made and arranged in the Mahakal temple.

Most of the images from this collection belong to the Parmar Period. Gupta images are few, except the terracotta found during excavations and surface explorations by the author.

This paper is mainly concerned with a few important images from this collection. The collection consists of the following images: Vishnu, Surya, Laxminarayan, Sheshashayi, Mahesh, Meheswar, Mahesh-Parvati, Bhairava, Chamunda, Brahma, Indra, Kuber, some Jain deities, images of donors, Varah and Tirthankaras. A detailed account of some important images is given here.

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## SECTION X INDIAN LINGUISTICS

### 1 A STUDY INTO THE PRINCIPLES OF PREFERENCE IN THE APPLICATION OF PĀNINIAN SŪTRAS AND THEIR WORKING

*Prof S P Chaturvedi*

The main purpose of this paper is to study the various devices of Pāṇini (P) and his followers for ascertaining the relative strength of any two (simultaneously applicable) sūtras and thus deciding which of the two sūtras should be applied (1) The first device is the general commonsense rule (उत्तमोपवादस्याम्), on the basis of which the AṢṬ (ASTĀDHYĀYĪ) is, according to Patañjali, composed by P (2) An exception to this is found in case of formation under the Sūtra (III-1-94, वाङ्मरूपोऽस्त्रियाम्) (3) In cases not coming under (a), P postulates the rule (I-1v-2, विप्रतिषेधे पर कार्यम्) that between two sūtras, which are of exclusive sphere, but are applicable simultaneously in a certain case, the later sūtra should be applied in preference to the earlier sūtra (4) In case the above devices are not helpful, P has hit upon a new plan. He arranges his sūtras in two blocks in such a way that the sūtra under the first block are regarded as stronger than those of the second block (VIII-1-1, पूर्वत्रासिद्धम्) and that in the second block (namely त्रिषादी) the sūtras are so arranged that in each case the earlier sūtra is regarded as stronger (i.e. more preferable) than the later. The result is that the last sūtra is the weakest of all and thereby P has solved the complex question of the homogeneity of the closed 'A' with open 'Ā'. This device of arranging AST sūtras into two blocks is a master device of P. The whole structure of the AST moves round this axle-sūtra. A detailed study of the application of this sūtra, as made by H. E. Buskool, has brought out clearly the great genius of P. (5) Important exceptions to the above are covered by VIII-11-2, and VIII-11-3. (6) Still other points not covered by the above six devices are provided for by the Sūtras VI-1-85 and VI-1v-22.

The commentators of P in course of working the above plan and devices, have brought forth other considerations (such as (शास्त्रासिद्धत्वं & कार्यासिद्धत्वं) to bear on the problem. They have postulated a number of *new rules*

These new rules have been discussed in the works dealing with Paribhāṣās (canons of interpretation) Many of these new rules are traced to Pantañjali's Mahābhāṣya and have been shown by commentators to be *either* expressly mentioned *or* implicitly indicated

After a critical study of the significance and limitations of these devices, the paper ends with an appreciation of the great acumen and intellectual greatness of Panini and his followers

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## 2 OBSERVATION OF SOME COMMON PECULIARITIES IN THE ENGLISH SPEECH OF THE PEOPLE OF ORISSA

*Prof G. B Dhall, M A (Pat ), M A (Lond )*

The English language has very greatly influenced the modern Oriya language For the linguist, special interest is attached to the representation of English loan words in Oriya writing That leads one to the interesting study of the pronunciation of English by the standard speakers of the Oriya language. Attempt has been made in this article to make a brief analysis of the English speech of the standard Oriya speakers

The analysis is done on four levels —

- (a) Individual sounds, (b) Sounds in Combination,
  - (c) Attributes of sounds, (d) Intonation
- 

## 3 MARATHI LOANS IN TAMIL

*P C Ganeshsundaram and I Subramoniam*

This paper deals with words that have been borrowed into Tamil from Marathi during the rule of Maratha kings in Tanjore The various types of words and their phonology are considered in detail

#### 4. THE NASALS IN CONTACT WITH MUTES IN THE PRĀKRITA-PAINGALA

S V Ghosal, M A

There is a great discrepancy among the mss of the Prākṛta - Paingala (abbr PP) as regards the representation of the nasals in contact with mutes. Most of the mss of the west represent the nasals in such a position by the anusvāra while those from the east prefer the class-nasals. But a large number of mss indiscriminately use both the anusvāra and the class-nasals. So does the text of the PP of the Kāvya-mālā edition. But the edition of the Asiatic society puts the anusvāra and avoids the class-nasals altogether. It is to be decided whether we should put the anusvāra or the class-nasals in such places. The paper discusses the same problem from different point of views.

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#### 5. PLEA FOR BASIC SANSKRIT GRAMMAR

Satish C Guhathakura

Is Sanskrit dead? No, it is living in the modern form. It is our cultural common language through the ages. It is a language par excellence. Even the Dravidian languages are considerably influenced by the Sanskrit. Hence it is a boon to the north and the south alike.

Language grows, styles change. So we should now have some sort of Basic Sanskrit, which may form *Bhāṣā Bhārātī*, i.e. not Sanskritised Hindi but Hindised Sanskrit. A set of rules should be framed for Basic Sanskrit on the basis of our common heritage.

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#### 6. NATURE AND AUTHORSHIP OF THE GRAMMATICAL WORKS ATTRIBUTED TO MAHARSI DAYĀNANDA SARASVATĪ

S K Gupta, M A., *Shastri, Prabhakara*

Dayānanda, a great Vedic scholar and reformer of the 19th century also wrote some grammatical works. These are the *Aṣṭādhāyibhāṣya* and



the Vedāṅga Prakāśa The Astādhyāyī-bhāṣya is a lucid, simple and brief commentary on the aphorisms of Pāṇini It profusely draws upon the Mahābhāṣya of Patañjali It discards some of the views held by the author of the Kāśikā and the Siddhānta Kaumudī This commentary has also been translated into Hindi It runs upto Section 2 of Chapter VII of the Astādhyāyī, but the portion ending with Chapter IV only is regarded as a genuine work of Dayānanda Some scholars have doubted Dayānanda's authorship to this portion as well This paper seeks to refute this view on different grounds

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## 7 SOME MARATHI WORDS OF SUMERIAN ORIGIN

*Dr R G Harshe B A (Tilak), D Litt (Paris)*

A lot of work has been done by Western Scholars on Sumerian, Oceanian and their mutual relationship While going through some of these works very striking similarities were observed between Sumerian and Marathi words The works of Stephen Langdon ('Sumerian Grammar and Chrestomathy') and Paul Rivet ("Sumerien et Oceanien") have been of much help to me especially on the Sumerian and the Oceanian aspects respectively M Rivet's opinions have been shared by a large number of scholars and it is accepted that there was not only a sort of inter communication between the Oceanian peoples and the Sumerians but that India served as a highway for these enterprising people.

Numerous correspondences have so far been shown between the Sumerian and Oceanian words and it is also possible to trace many of these in Munda languages which had occupied extensive territories in India But there was a missing link inasmuch as no attempt has been made to any correspondences with the Modern Indo-Aryan languages

Admittedly there exists considerable influence of the Sumerian on the Indo-European languages on the one hand and the Semitic on the other In the present paper correspondences between Sumerian and Marathi words to the extent of 120 have been shown with detailed notes, wherever necessary, even without going into the intricacies of the principles of phonetical changes, etc The resemblances are so strikingly transparent

It has been shown that out of these 120 words nearly 42 can be correlated with old Sanskrit, 18 with Persian and Arabic, 16 with Oceanian

languages and 44 are embedded in Marathi itself. Some of these words are so vitally connected with the life and manners of Maharashtra that the irresistible conclusion would be that there must be a very active Sumerian element in the population of Maharashtra in the remote past. This is by no means an exhaustive study either way but if such a one is undertaken by a competent body of scholars it is bound to be very fruitful indeed.

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## 8. THE STAMP OF DIALECTICAL VARIETIES ON ORIYA

*Prof Siddheswar Hota, M A, M R A S, Jyotishacharya*

Oriya is remarkably free from dialectic variations. The statement that the language changes every ten *kośas* holds partly true to its spirit, when Orissa of the British period and her dialectical variations on Oriya are taken into account, but becomes mostly untrue, when the political and historical significance of the Greater Utkal as well as the aborigines and their dialects have been comparatively estimated.

Orissa has greater influence of geo-physical factors on aborigines who have two divisions, one as High-landers living on the elevated plateaus of Koraput, Sambalpur, Ganjam, Raipur, Kalahandi etc and the other having corrupting influence of the plains of Cuttack, Puri, Balasore, Midnapur, Ganjam and Chikakal district. Thus the remarkable difference of change on the spoken dialects and the art of pronunciation have been fostered up in the respective tracts and by contamination the Oriya language is much influenced.

The present hill-tribes of Koraput and Sambalpur have much similarities between the pre-Aryans of India who have exerted striking influences on Aryans. By birth and development the Aryan towns being developed by coming in contact with non-Aryans, were more humanised and gave birth to the New-Indo-Aryans of which as the offshoot Oriya is still regarded.

The dialectical variations on Oriya is, at present, too much remarkable. It is of non-Aryan and Aryan. The Mundās, the Hos, the Santals, the Khariās, the Bhumjās, the Bhuñyās, the Khonds, the Gadvās, the Parajās,

the Lariās etc are of non-Aryans, speaking Dravidian or non-Aryan dialects. The corruptions of the low caste people of Cuttack, Puri, Balasore, Ganjam, Midnāpur etc have created merely local peculiarities to such a remarkable stage that the philologists have called them as dialects of the Aryan group. Some aborigines known as Juāng, Konds, Bhumij, Korwā of the so-called districts speak Oriya with faulty pronunciations of standard words different from Oriya and known better as the local dialects.

The dialects of Aryan and Non-Aryan group have no distinct script, but are written in Oriya character. Aspirated consonants are changed to their corresponding un-aspirated forms, and initial h is dropped, ch and s become ś, b sometimes changes to v, ḍ to r, o to u, and the Oriya inherent vowel is often pronounced as a. The dialectical vocabularies have Oriya and other languages as the source, otherwise words of aborigines have crept into many languages. These are the interesting examples as narrated in support of the discussion.

Oriya though originally dependent of Sanskrit, Prakrit and Apabhraṃśa in its formative period, deviated gradually in Sarala Das, Madala Panji, Brajanath Badajena Fakir Mohan and has collected some peculiar words, the derivation of which is more or less speculative. No doubt a progressive sign it is to a living language. Words of various derivative affixes such as kāṇḍāṇā, rubanā, khandani, jantā, miśāṇa were introduced. These formative additions gradually died out and some dialectical variations of modern category came in. So the meanings of roots are changed and new words are selected to the principal language. The Sambalpurī, the Ganjam, the Koraput and the Bando vocables definitely create the romantic flavour on Morphology, as a result, words are changed in forms and meanings. The compromise may be introduced in Sanskrit caru, Bond, Tsoru, Tamil, soru and Oriya (standard dialect) tsua ("well"), in which are seen the common dialectical variations on ordinary words of Old, Middle and New-Indo-Aryan and Non-Indo-Aryan languages and dialects.

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१ ये ल जोशी

S-13

## १०. भाषाओका आदान-प्रदान

शिवशेखर मिश्र

- १ भारतकी आर्य एव आर्येतर भाषाओका मक्षिप्त वर्गीकरण
  - २ भारतीय-आर्य भाषाओका द्राविडी पर प्रभाव
  - ३ द्राविडी तथा अन्य आर्येतर शब्दोका भारतीय आर्य भाषाओमे ग्रहण  
वैदिक सस्कृतिका 'मटची' शब्द — बगलाके कनिषय शब्द — मिथी भाषाके  
शब्द — हिन्दीके शब्द
  - ४ उपसहार
- 

## 11. A GLIMPSE INTO THE KĀŚAKRTSNA SCHOOL OF GRAMMAR

G B. Palsule

The present paper is an attempt to sketch some features of the Kāśakrtsna school of Sanskrit grammar on the basis of the grammatical sūtras quoted in Cannvirakavi's commentary to the Kāśakrtsna-Sabda-Kalāpa-Dhātupāṭha recently published by the Deccan College Post-Graduate and Research Institute, Poona. A study of the technical terms and technic of Kāśakrtsna and a comparison of his grammar with that of Pāṇini on the one hand and the Kātantra on the other show that Kāśakrtsna has strong affinities with the Kātantra School. This close relationship between these two schools is also seen in the Dhātupāṭhas belonging to these two schools. Nevertheless Kāśakrtsna has certain features of its own which invest it with its peculiar individuality.

It would seem from the citations in the commentary that Kāśakrtsna's was a full-fledged grammar with its own upādisūtras and Paribhāṣās.

As regards the age of Kāśakrtsna, it can roughly be said that contrary to the usual belief, he seems to be posterior to Pāṇini. The exact relationship between Kāśakrtsna and Kātantra must await until such time as the age of Kāśakrtsna is fairly established.

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## 12. INDO-ARYAN SIBILANTS IN GUJARATI

*Dr P B Pandit*

A probability of conservation of original palatal sibilant <ṣ́> in Gujarati under certain specific conditions, is discussed in this paper

The following pattern of distribution in Gujarati suggests that OIA palatal sibilant <ṣ́> must have been conserved in Pre-Gujarati stages

OIA ṣ́ī, y/e > Guj ṣ́ ,

OIA ṣ́ī, y/e > Guj s

Even accounting for dialectal influences, learned restorations and loan-words, it appears that we cannot label <ṣ́> in Gujarati as a secondary formation of the Early Middle Gujarati period. Palatal assimilation is not the operative cause, and the above pattern could only be explained by the conservation of <ṣ́> in Gujarati

OIA ṣ́, s when followed by ī, e, or y, are conserved as ṣ́, in all positions. When not followed by these palatal vowels and glides, they converge to <s>. This conservation is comparable only to the Dardic dialects

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## 13 SOME INDO-ARYAN ETYMOLOGIES

*Dr Sukumar Sen*

The paper discusses the following etymologies

- 1 Hindi 'bīc' ('in, within'),
- 2 Middle Bengali 'Bāsali' (a goddess),
- 3 Bengali 'magh' ("Arakanese, pirate"),
- 4 Bengali 'jhumur' (a style of folk-musical performance)

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## १४ पाणिनिमुनिप्रणीतहेमचन्द्राचार्यप्रणीतव्याकरणयो-

## लाघवगौरवविचारः ।

वसुमती शाह, व्याकरण-काव्य-तीर्थ

(१) पाणिनीयव्याकरणे दोषाणा वाहुल्यं प्रायः पदे पदे दृश्यते । तत्र सूत्रवाहुल्यं, वार्तिकवाहुल्यं, प्रकरणवाहुल्यं क्रमभगत्वं, क्लिष्टत्वञ्च दोषमवलोक्य तथाच —

तेनातिविस्तृतद्वारागमविप्रकीर्णशब्दानुशासनसमूहकदर्शितेन ।

अभ्यर्थितो निरवम विधिवद् व्यधत्त गव्दानुशासनमिदं मुनिहेमचन्द्र ॥

इत्यादि हेतुना हेमचन्द्राचार्यं हेमव्याकरणं व्यरीरचत् । पाणिनिव्याकरणे भज्ञाप्रकरणे यानीत्सज्ञाकार्याणि सूत्रचतुष्टयेन सिद्ध्यन्ति तान्येव कार्याणि हेमव्याकरणे “अप्रयोगीत्” इत्यनेनैकेन सूत्रेण सिद्ध्यन्ति । अच्सन्धिप्रकरणे, प्रातिपदिकनञाप्रकरणे, तथा कारकप्रकरणे यथामति लाघवगौरवविचारं क्रियते ॥

२ “इको यणचि” “अक सवर्णे दीर्घः” इति पाणिनीयसूत्राभ्यां सह “ममानान् तेन दीर्घः” इति हेमसूत्रस्य विचारः ।

३ “अर्थवत्सूत्रम्” “कृतद्धितसमासाश्च” इति पाणिनीयसूत्राभ्यां सह “अवातु- विभक्तिवाक्यमर्थवत्नाम” इति हेमसूत्रस्य विचारः ॥

४ णत्वप्रकरणे “अट् कुप्वाड्नुम्व्यवायेऽपि” “रपाभ्यां नो णः समानपदे” इति पाणिनीयसूत्राभ्यां सह “रपृवर्णात्रिणोऽणः एकपदेऽनन्त्यस्यालचटतवर्गशसान्तरे” इति हेमसूत्रस्य विचारः ।

५ “प्रातिपदिकार्थलिङ्गपरिमाणवचनमात्रे प्रथमा” इति पाणिनीयसूत्रेण सह “नाम्न प्रथमैकद्विवहौ” इति हेमसूत्रस्य विचारः । तृतीयाविधायके — “येनागविकारः” “प्रकृत्यादिभ्य उपसर्ख्यानम्” इति पाणिनीयसूत्राभ्यां सह “यद्भेदैस्तद्वदाख्या” इति हेमसूत्रस्य विचारः ।

## 15 AN INCORRECT READING EXISTING FROM A LONG TIME IN SIDDHANTA - KAUMUDI

*Shanti Bhikshu Shastri*

Bhattoji Dikshita commented the *Phitsūtra* of Sāntanavācārya in connection with the accent of *Prātīpadika*. There is a *sūtra* in *Nipāta - Prakaraṇa*,

namely, वाचदीनामुभाबुदात्तौ (4, 15) i.e. both the syllables of the words वाच and the rest are accute

Here Diksita says . “उमो ग्रहणम् ‘अनुदात्त पदमेकत्वञ्चम्’ (पाणिनि, ६, १, १५८) इत्यस्य वाचीय” i.e. “this debars the general rule by which in one word only one syllable is accented” He himself and his followers did not make clear the *sūtra* by means of an example

By the word वाच either we can understand a compound particle having two members वा and च or a form of noun वाच But both the particles वा and च are accentless, they cannot, therefore, form a compound having a double accent, so we have to give up the former alternative The later alternative also cannot be entertained for the word वाच is neither a *nipāta* nor its any form has a double accent

To find the correct reading I consulted different editions of *Siddhānta-Kaumudī*, but all unanimously read वाच The *Word Index to Panini-Sūtrapāṭha and Paṇisistas* from The Bhandarkar Institute, Poona has the same incorrect reading

We find however that *vā'va'* is the only *nipāta* which has a double accent, e.g. एष वाव सोऽग्निरित्याहुः । (*esā vā'va' so'agnirityāhuḥ*) = that is certainly the same *Agni*, they say (*Taittirīyasamhitā*, 2 2 4 8) So it seems that somehow वाच took the place of वाव and it had no chance to be corrected by Pandits of Diksita school who always busy with *Phakkikās* overlook the *Plutsūtra* in their study,

## १६ व्याकरणासंगृहीत प्लुत ।

सिद्धेश्वर शास्त्री

ह्रस्वतीर्षप्लुतात्मक स्वरस्वरूप निवेदयितुं प्रवर्तमान व्याकरणशास्त्र प्लुतनिमित्तानि, प्लुतस्य मात्रा, मध्यक्षराणां विभाग प्रगटीकृत्य पूर्वोत्तरभागयोः प्लुतकरणप्रकारं च स्फुटं प्रतिपादयति । ऋणादिसहितासु परपरयोपलभ्यमाना प्लुता शिक्षाप्रातिशान्त्यादिषु परिगणिता उपलभ्यन्ते । ब्राह्मणादिग्रन्थेषु श्रौतप्रक्रियायां च प्लुतोच्चारणं तत्रतत्र विहितं श्रौतनृत्तादवगम्यते परपराभिमानिभिः लेखनपठनादिभिः सरक्ष्यते च । श्रौतकर्मण्यविनियुक्तासु उपनिषन्वदि प्लुता पठ्यन्ते । एतत्तु नाविदितं विदितवेद्यानां मुनिपरिशीलनैकनिष्ठानां विदुषाम् ।



ह्रस्वस्यैका मात्रा, दीर्घस्य द्वे एवमेव प्लुतस्य त्रिमात्रत्वं स्फुटीभवति । परं मध्यञ्जराणां प्लुतञ्चतुर्मात्रं ऽति मिथ्यास्ति । अतएव सर्वत्र प्लुत व्यक्तेन परं मध्यञ्जरास्तिमञ्चतुर्वेन लिख्यते ।

ए ऐ औ औ एतानि मध्यञ्जराणि । प्रथमांशोविभाग अ + इ इति द्वितीयोविभाग उ + इ इति त्रयो प्रथिमांशे प्रतिपाद्यते (१३१६) । मध्यञ्जराणां कुत्रचित्सूत्रभागस्य कुत्रचिदुत्तरभागस्य प्लुतो भवति । ऋद्वर्गस्य विभागकृतना स्त्रीमात्रा भवति परन्तु पाणिनिना नञ्चतो नामीक्रियते ।

प्लुतस्य त्रिमात्रत्वं चतुर्मात्रत्वं नाचचतुर्मात्रत्वं वा भवतु न तत्रोच्चारणे किञ्चिदपि भेदः । निमित्तानि च पाणिनिश्रौतग्रन्थेषु नैकहयाणि । परं मनुप्रतिपादितं प्रत्यभिवादनप्लुतस्य नूनं वैकल्प्यमावहति । विद्याभिवादानन्तरं गुण्या प्रत्यभिवादनवाक्यमञ्चयन्ते । तदन्ते प्लुतस्य ऋद्वर्गीक्रियते एव । परं मनु प्लुतान्ते प्रकाशोच्चारणं कथयति । —

आयुष्मान्भव नाम्नेति वाच्यो विप्रोऽभिवादने ।

उकारश्चास्य नाम्नोऽन्ते वाच्यं पूर्वोऽक्षरं प्लुतम् ॥ (मनु, २१२५)

अभिवादानन्तरं प्रत्यभिवादप्रिया आयुष्मान् भव नाम् उ अ इति उच्चारणीयमिति नृनोरजा ।

श्रीनिवासयज्वहरदनादिभिश्चैतदगीक्रियते । परं बह्व पाणिनिप्रतापरुद्धचक्षुष पाणिनि-विद्वन्निनितागीकुर्वन्ति अथानपेक्षमिति केचन परित्यजन्ति ।

नराजीनायाजमेवादिव प्लुतोच्चारणमीदानो प्रवृत्तीभवति । व्याकरणमगृहीतमेतत्प्लुतो-च्चारणवैशिष्ट्यं वर्मशास्त्रतोऽप्यगम्यते इति शम् ।

## 17 A PROPOSAL FOR THE FORMATION OF THE NATIONAL LANGUAGE OF INDIA

G. V. Tagare, M A Ph D

The present paper states the complex nature of the problem and tries to indicate the ways in which the 14 languages mentioned in the VIII Schedule of the *Indian Constitution* can contribute to achieve the objective in Section 351 of the *Constitution*

The complexity of the problem is due to the differences in the linguistic families of the 14 contributory languages, the disparity in the numerical strength of the speakers and the great geographic distance between them, the difference in the advance in literature and other scientific works in them. The present paper is limited to the vocabulary of the future *rāṣṭra bhāṣa*. Educationally the National language deserves the place of the second language in the curriculum as the Mother tongue must receive the top-most priority. The vocabulary of the National language is not a simple mixture of the 'basic' vocabularies of the 14 languages under reference. The use of the National language is *mainly* for matters of inter-provincial importance. Thus objective determines the extent and nature of the vocables in the future *rāṣṭra bhāṣā*. A study of different types of word-lists for modern European languages discloses that we should prepare a 'General Service List' and should supplement it with special word-lists containing words useful for legal, administrative, official, business and such other purposes, and also with immediate environmental words, 'definition' words, elements of word-building, and suggestive list of 'content words'. These vocables should be selected from the frequency-lists and not the 'basic' lists of these 14 contributory languages.

In selecting the vocables the criteria of selection should be

(1) Word-frequency, (2) Structural value, (3) Universality in respect of geographic area, (4) Subject-range, (5) Value for defining the meaning of other words, (6) Value for word-building, (7) Stylistic function, (8) Origin of the vocable

The Central Govt. in co-operation with the State Govts., and regional universities and research bodies should compile such an authoritative word-list at the earliest.

## 18 COMPARATIVE FREQUENCY OF HINDI SOUNDS

*Siddheshwar Varma*

The place of Hindi sounds in the whole system of Indo-Aryan is a problem of vital importance, if a real evaluation of Hindi phonology is in view. The approach to this problem has to be two-fold, viz. vertical and horizontal. Vertically, the starting-point should be a determination of sounds in Sanskrit, which has happily already been implemented by Whitney's "Sanskrit Grammar."

Horizontally, a comparison of Hindi phonology with that of modern Indo-Aryan languages will be desirable. Fortunately, the frequency of sounds in Bengali has been already calculated by Dr S K Chatterji in his "Origin and development of the Bengali language" (pp 271-74)

The present writer has similarly investigated the frequency of Hindi sounds by calculating all the sounds occurring in the first five pages of "Godān" by Prem Chand (Sarasvati Press, Banaras, 1948). The total number of sounds came up to 6302. The percentage of the frequency of Hindi sounds, as compared with those of Bengali and Sanskrit, has been given in a table in this paper. It will appear from this table, for instance, that the frequency of (K) in Hindi is larger than in Skr and Bengali, being 5.35 as against Skr 1.99 and Beng 4.15. The reason for this discrepancy is grammatical. Firstly, the use of the genitive suffix (kā ke ki) in Hindi is very current. Again, (-ke or -kar) is often used as a termination for the conjunctive participle in Hindi.

The above study brings to light the following facts

(1) phonetic frequencies in Hindi are ultimately due to historical causes which have determined phenomena common to the whole system of Indo-Aryan

(2) Of these historical factors, the most potent one has been the grammatical, so that phonetic frequency may be called an incident of grammatical usage

(3) Grammatical usage being mainly due to need for imparting meaning, it may be said that in Hindi phonetic frequency is controlled by meaning, i.e. sense dominates sound

## 19 A PLAN FOR THE EVALUATION OF PĀNINI ON THE VEDIC LANGUAGE

*Siddheshwar Varma*

While Pāṇini is considered by Western critics to be only a "Classical Sanskrit Grammarian", treating the Vedic language only incidentally, Indian tradition esteems his work as one of the six Vedāṅgas. The purpose

of this paper is to offer some suggestions for evaluating exactly the Vedic observations made by Pāṇini and his school, and to formulate a plan for the implementation of this evaluation

That Pāṇini's Vedic approach is worthy of careful consideration could be appreciated by taking into account the fact that many broad features of Vedic Phonology, such as the lengthening of the final *a* of a dissyllabic finite verb, the peculiar Vedic Sandhi of the change of final *u* into an Anunāsika and the most general rule regarding Vedic accentuation that all the syllables of a word, except one, were accented, have been minutely observed by him

The plan proposed systematically tabulates all Vedic items into four Sections, viz, (1) Phonology, (2) Vocabulary, (3) Word-building and (4) Grammar

Particularly as regards Vocabulary, in Pāṇini and post-Paninian works, some Gaṇas have been mentioned, which are not actually met with in Gaṇa Pāṭha known to us. Thus the group अयस्मयादि has been mentioned in Pāṇini, 1.4.20 (अयस्मयादीनि छन्दसि). This अयस्मयादि finds no place in the extant Gaṇa Pāṭha. Our plan will thus have in view a search of ancillary works throwing some further light on these additional Gaṇas. Though it must be admitted that Pāṇini's proper task was the standardization of classical Sanskrit, he has secondarily bequeathed to the succeeding generations a rich heritage for Vedic exploration, a heritage which awaits a thorough survey conducted by a co-operation between a copious number of workers at the present day

## 20. THE VEDIC LIMITATIONS OF THE SIDDHĀNTA KAUMUDĪ

*Siddheshwar Varma*

In spite of the flagging interest for Vedic Grammar, cursorily noticed by Patanjali in his *Māhābhāṣya*, the *Siddhānta Kaumudī* many centuries later, took the trouble of bringing together Pāṇini's Vedic material into a connected whole. But the service rendered by the *Siddhānta Kaumudī* was not confined to a mere collection of specifically Vedic phenomena. It went much further, as the following facts will show

The acute phonetic outlook, evinced by this work, will be gauged from the following facts —

(1) It entirely separates Visarga-Sandhi from Svādi-Sandhi, — the former being restricted to internal Sandhi as in *duṣkṛtam* or *prātaḥkalpam*, the latter to external Sandhi, as in *śivo'rcyaḥ*, *bho devāḥ*

(2) It gives a separate chapter on “Samāsāśraya-vidhi-prakaraṇam”, which is an able presentation of compounds from the phonetic point of view

(3) S K 's remarkable service to Vedic exposition may be illustrated by the following —

उदात्तादनुदात्तस्य स्वरित (Pāṇini 8-4-66) prescribes the conversion of the grave into circumflex accent in the Saṃhitā text S K illustrates this from only connected Vedic texts. But the Kāśikā, commenting on this Sūtra, cites only isolated words like गा॒य॒त्रे, प॒च॒ति. These examples are evidently misleading

But inspite of admirable efforts, the author of S K was driven by circumstances to the Vedic limitations of his work. From the Vedic point of view, the main defect of S K 's Vedic treatment is its mechanical nature. For S K 's presentation of Vedic Grammar is diametrically opposed to the method adopted in its non-Vedic section, in which Pāṇini's material has been arranged subjectwise. In the Vedic Section it has merely collected together the Vedic material in the order of Pāṇini's Sūtras. And even here there is a lot of omission and misplacement, which have been examined in detail in this paper. The object of this paper is to suggest some lines on which improvement in the Vedic Section of the S K could be made, so as to adapt it better to the needs of the Vedic student. This paper proposes to set up a consolidated plan to improve the text of the S K, with special reference to —

(a) A synthesis of all the Vedic tradition, otherwise dissociated and scattered here and there in this text

(b) Preparation of a critical text, giving full reference to all Vedic words and citations

(c) An exhaustive research on the Vedic vocabulary cited, in order to coordinate the work with the history of Indian culture

The paper in the end suggests that an effort should be made to restore that spirit of strictness in the treatment of Vedic Grammar which had inspired Indian ancient Grammarian like Kātyāyana

“Vedic treatment should be based on tangible data” on Pāṇ 6 4 127-8

## 21 BEHAVIOUR OF THE NOMINATIVE SINGULAR CASE-MORPHEMES IN THE OLDEST KANARESE

*M G Venkatesana, M A*

This statistical study of the relative frequency of the Nominative Singular Case-morphemes occurring in the oldest Kanarese Inscriptions given in Dr A N Narasimha's *A Grammar of Oldest Kanarese Inscriptions Part II* ( pages 249-270 ) reveals the preponderance of the relative frequency of *case-morphemes-zero* as compared with those of *-an -am -am -u -on -ān -ām* and *-on*, supporting the statement that there is no termination of the Nominative Singular in all the three genders, those that have been in usage are more or less foreign to Kannada language, but have been brought into use by later grammarians influenced by Sanskrit

Further, this investigation yields a glimpse of the tendency of the behaviour of the various Nominative Singular morphemes to demonstrate that each active dynamic morpheme forms a system in the stream of speech, not merely of physical relations but of harmony or mutual compatibility towards the whole, and a tendency in the direction of reducing the magnitudes of speech-entities by correlating those of the smaller size with the classes of more frequent occurrence called by Zipf, *The Law of Abbreviation*

## 22. THE SĀVITRĪ RK (III,62, 6) ITS GRAMMATICAL PROBLEM

*Vishva Bandhu*

1 The neuter pronominal form *tat* in Pāda *a* being syntactically correlated to the alleged masculine pronominal form *yo* in Pāda *c* sets out a construction which is obviously invalid in grammar

2 Commentators have generally tried to tide over this difficulty either (a) by taking the accusative pronominal form *tat* as standing for the genitive pronominal form *tasya*, towards its concord with the genitive nominal form *Savituḥ* or (b) by construing the alleged masculine pronominal form *yo* as standing for the neuter pronominal form *yat* towards being concorded with the said neuter pronominal form *tat* governing *bhargah* in Pāda *b*

3 The former of the above alternate proposals towards grammatical concord cannot be accepted for the following reasons

(a) It spoils the poetic charm and directness of appeal

(b) It is metrically inadmissible.

4 The latter alternative proposal, too, cannot be accepted, for the Vedic idiom does not at all countenance concord of this type between pronominal forms of different genders

5. A few Commentators have also made quite a mess of the whole thing by taking *bhargah* in Pāda *b* which is accusative singular of the neuter base, *bhargas*, as nominative singular of the masculine base *bharga* towards its concord with the alleged masculine pronominal form *yo* in Pāda *c*

6 The solution proper under the current Pāṇinian terminology lies in construing *yo* in Pāda *c* as the neuter nominative singular of the pronominal base *yas*, being postulated as variant of *yad* (cf RV I, 155, 4, where the pronominal form *yaḥ* in Pāda *c* is adverbial neuter singular of the same pronominal base *yas*)

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## SECTION XI DRAVIDIAN LANGUAGE AND CULTURE

### 1 DEVELOPEMENT OF CRITICISM IN TELUGU LITERATURE

*Veldanda Prabhakar Rao*

The history of Telugu literature can be traced only from 1056 A D with the advent of the incarnation of Nannaya Bhattaraka (who under the distinguished Royal patronage of Raja Rajanarendra) rendered the great Epic, the Mahabharata of Veda Vyasa into Telugu Of couse it contains the first 2½ parvans only Even that is remarkable for its diction, scholarship and composition which earned for him the Title of 'Vegana Sasana' Later on the Mahabharata was completed by two of his succetors, Tikkana and Errana and these constitute the 'Kavitraya' This composition of the Mahabharata was rapidly followed by the renderings of Valmiki's Ramayana by many poets, viz Bhaskara, Gopinatha, Paparaja and Ranganatha In addition to these Harivamsa and Srimad Bhagavatam were rendered into Telugu. With the advent of Sreenatha the famous Romantical Revival in the Telugu Literature had begun Sreenatha paved the way for his successors who manifested this period of Romontical Revival

Till the dawn of the 18th Century we can darelly say that there was no critical work in Telugu Literature There were of course some minor ones which we could not take into account One Tenali Ramakrishna was a standard critic of the age of the Romantic Revival and whosoever got his testimony was a touchstone to scholarship He even criticized the Master Piece of Shri Krishna Devaraya of Vizianagar Empire whose court he adorned Sri K. Veeresalingam, a great poet and a dramatist was also a critic, but his criticism was restricted only to the society Panuganti Narsimha Rao also belongs to this category The late Dr C R Reddy is the first man to write works on criticism He can be regarded as the 'Morning Star of Criticism' as Carlyle is to the English Literature His Work viz, '*Kavita Tattva Vichra*' is a critical and authoritative treatise on 'Kala Purnodaya' of Pingali Suranarya This Book first lays down some principles of literary criticism and proceeds further with the merits and the demerits This work mostly went on outrightly condemning the other works of the same rank However it should be admitted that this



work paved the way for literary criticism as it laid down definite principles also After this work the suit was followed by good many books in this field by Kavitraya Kavita Vimarsana, Bharata Kavita Vimarsana, Vasucharitra Vimarsana, Sahitya Tatwavimarsana etc Afterwards some literary journals like Bharati and Sahitya Parishad Patrika sprang up, which contained literary essays of a high standard These contained also personal attacks and replies to the original articles where difference of opinion was involved

Although criticism is covering a wider field in Telugu Literature it is not upto the mark Especially these days when we can find innumerable books on Shakespeare and also enough literature on the principles of criticism it is regrettable that we do not have a single Critical Treatise on each of the outstanding Magnum Opus poetical Works The modern literature has fostered a very bad atmosphere which is detrimental to the flourishing of ancient literature Even to expel such false ideas and induce the ardent aspirants of literature to study the literature there is an abundant need for such critical treatises Therefore it is the duty of the scholars to make it a point to publish at least a critical book each on any work of his aptitude

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## SECTION XII RELIGION AND PHILOSOPHY

### 1 THE CONCEPT OF MIND IN THE S'UDDHĀDVAITA VEDĀNTA

*G H Bhatta*

The category of mind occupies an important position in both the Eastern and Western Philosophy. The different Systems of Indian Philosophy have expressed their own views in the matter. The question has been, again, discussed in the Brahmasūtras II 4 1-7 where the Bhāsyakāras get an opportunity to express their own views.

All the Bhāsyakāras on the Brahmasūtras, excepting Vallabhācārya, hold the view that the mind is atomic and non-eternal like Ākāśa etc., connecting the word 'Tathā' in II 4 1 with the creation of the elements discussed in II 3 1-15. Vallabhācārya on the other hand connects the word 'Tathā' with the topic of Jīva discussed in the immediately preceding Sūtras of II 3 and concludes that the mind is atomic and eternal. Śaṅkarācārya refers to such a possible interpretation in his Bhāṣya on II 4, 1 and rejects it, while Bhāṣkarācārya mentions this interpretation as offered by some who preceded him, and possibly Śaṅkarācārya. A view similar to that of Vallabhācārya was known in pre-Śaṅkara period.

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### 2. THE YOGIYĀJÑAVALKYASMRITI AND ITS UTILISATION IN THE MEDIAEVAL DIGESTS OF BENGAL AND MITHILA

*Bhabatosh Bhattacharya, M A, B L, Kāyastirtha*

This Smṛti, which is different from the famous Yājñavalkyasmṛti, as its very name implies, has recently (1951) been critically edited with a Sanskrit introduction by Swāmi Kuvalayānanda and Pandit Raghunāthaśāstri Kokaje and published from Lonavla (Poona district) as 'Brhat-Yogyājñavalkya-smṛti'. It consists of twelve chapters with verses varying between 20 and 198 in the individual chapters and deals with the preliminary and concluding formal portions of Hindu religious rites, its 7th chapter being concerned with ceremonial ablutions. The work consists of the text, based on two

MSS (of Bhandarkar Institute, Poona and India office, London) and an appendix, prepared by the editors, being a well-arranged reconstruction of the verses missing in the MSS but ascribed to Yogiyājñavalkya in and collected from several published digests. But as the *Dānasāgara* of Ballāla Sena, the *Kṛtyaratnākara* and *Grhastharatnākara* of Candēśvara, the *Varṣa-kriyākaumudī* and *Suddhikaumudī* of Govindānanda and several works of Raghunandana have not been so used by the learned editors, so we propose to investigate the utilisation of the *Yogiyājñavalkyasmṛti* by the above four authors of Bengal and Mithila who flourished between the 12th and 16th centuries of the Christian era. Of these, the *Dānasāgara* is being edited by the present writer in the *Bibliotheca Indica*, its first fasciculus, covering 224 pages and containing the entire *Yogiyājñavalkya* quotations of the work having been published in May 1953, while the remaining four works of Candēśvara and Govindānanda have been published in the same series by the late M. M. Kamalakṛṣṇa Smṛtītir̥th between 1902 and 1928. The entire works of Raghunandana have been published from Calcutta by Pandit Jivānanda Vidyāsāgara in 2 vols. in 1895. The above investigation will not only correct the many misreadings of the printed text of the identified quotations but also increase the volume of the appendix in cases of the missing ones.

### 3. IS KANĀDA AN ATHEIST ?

*Gopīkamohan Bhaṭṭacharya*

The Nyāya-Vaiśeṣika system, though mainly epistemological, is comprehensive in its metaphysical speculations. God constitutes the keynote of the Nyāya-Vaiśeṣika system of thought. The view of the modern scholars, that Kanāda was an atheist, is stated. The view of the *Yuktadīpikā* is thoroughly discussed. Different interpretations on the Sūtra of Kanāda, 1 1 3 — Opinions of Sankara-miśra and Jayanārāyaṇa.

Objections of the opponent are examined and refuted from the Nyāya-Vaiśeṣika stand-point. It has been established that even the interpretation of the term 'tat' in V S 1 1 3 on signifying 'dharma' necessitates the postulation of an omniscient Being. Kanāda's position on the validity of the Vedas, again, presupposes an intelligent author. Intuition of welfare and supreme good and the like supersensuous objects is essential. Convention of naming involves Omniscience and eternal knowledge. Kanāda's conception of the physical order and its constitution is evaluated.

Kanāda's reference to *adr̥ṣṭa* lends support to the theistic interpretation of Kanāda-Sūtras. Postulation of God is a metaphysical necessity. The reason of Kanāda's silence on such supreme problem is stated. Śāṅkara's view supports the theistic interpretation. The supposition of Keith, that Śāṅkara's commentary on the Brahma Sūtra implies the denial of God in the Vaiśeṣika system, is contravened.

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#### 4 THE CONCEPT OF SUBTLE BODY IN SĀṆKHYA PHILOSOPHY

*Katyāyanaudās Bhattacharya*

According to the law of karma the past actions of a jīva determines for him his future birth, duration of life and scope of enjoyment. What the law of causality does in the realm of nature, the law of karma does in the moral world. The necessity of such a law is not sufficiently understood by the Western thinkers, though some of them, e.g., Kant, felt the necessity of the conception of a moral governor of the world to reward the virtuous and punish the vicious in a life hereafter in accordance with their past actions. Most of the post-Kantians ridiculed the idea of a God as a paymaster but could not altogether dispense with the substance of Kant's contention that if a rational explanation is to be given of the moral world, the ultimate reality must not be conceived as other than sympathetic to the conservation of moral values. This is but another way of recognising, though in a defective manner, the law of karma.

The next question is, how the karma-saṃskāras generated by an individual in his life be transmitted to his new birth? Some sort of physical medium is necessary to carry the saṃskāras from birth to birth, for the self which is pure consciousness cannot carry the same. This medium is the subtle body or *linga-śarīra*. It is composed of the thirteen organs and the five essences. It is created by prakṛiti at the time of first creation and, remaining in association with a self, it makes the self an individual jīva with its distinctive nature and personality. It is through association with this body that one self is differentiated from another, otherwise every self is nitya, śuddha, buddha, and mukta, and therefore essentially identical with every other self. When the self knows its true nature as distinct from this body, this body becomes dissolved and the self becomes free from bondage.

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## 5 THE MEANING OF 'YAJNA'

( *Buddā Prakash* )

The word *yajña* is derived from the root *yaj*. From this root we also get the form *yajata* meaning 'holy, divine, adorable' to which corresponds the Persian word '*ezad*' which is a name of God. The root underling the word *ezad* forms the basis of the Hittite word *ezatem* and the German verb *essen*, used the sense of 'eating'. Thus the word '*yajña*' means 'eating' or 'feast'.

The primitive communities realised the necessity of meeting periodically in assemblies marked by common feasts in fairly early times. This meeting of the members of a community underlies the conception of the restoration of Prajāpati to unity, who is diffused among his creaturers.

The myth of the sacrifice of Prajāpati is found in various forms in the pre-Aryan Cultures of south-east Asia including Tibet and China, where it refers to the common feasts that marked the assemblies of primitive communities in which meat was ceremoniously killed.

These feasts were characterised by merry-making and promiscuous sexual intercourse. From this basis developed the creation rite in which a couple was sacrificed another was made to descend from a mock-heaven and have sexual intercourse as a mark of the increased fecundity of the tribe. With the growth of the agriculture, the bodily remains of the sacrificed persons began to scatter in the fields to bestow fertility on them.

The original idea of gods and men eating and drinking together gave way to the conception of sending the gods' share through the fire. Thus the idea of *hutayajña* was born and the original import of *yajña* was forgotten. Pāṇini gave a faint hint of it when he took the root '*yaj*' to mean "assembling".

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## 6. THE INFLUENCE OF HINDU PHILOSOPHIC THOUGHT ON AMERICAN TRANSCENDENTALIST LITERATURE

*Dr V K Chari, M A, Ph D*

The Subject of the relationship between American literature and Asiatic thought, and of the influence of Hindu Vedanta Philosophy particularly on the 19th century American Transcendentalist writers like Emerson, Thoreau and Whitman, has long engaged the attention of both Indian and American scholars. Scholars are generally agreed that Indian thought, and especially the Vedanta, was an influential element in the formation of American Transcendentalism. This brief study will attempt to examine how contact with Indian ideas introduced a significant drift in American thought of the period and produced a new synthesis of concepts and attitudes.

Recent research has shown that even in the early thirties (1830 s) Indian thought was impressing the American mind. The intellectual climate of the American continent during that period was specially favourable for the reception of oriental ideas. Following success in their Republican experiment after the American Revolution and the Federal Constitution, American people had set themselves to the task of creating a sound metaphysic for democracy for such was the problem of America at the time. Dissatisfaction with native material and tradition led them, however, to seek alien fields for new ideas and concepts. The newly aroused revolutionary consciousness made them keenly receptive to foreign ideas, and brought them in touch with German thought and oriental idealism, both of which came into wide vogue and left profound impress on the thought of the period. It was the Hindu Vedantic thought, above all, that answered to a deep-felt want in American consciousness and promised a new revolutionary doctrine on which to base the American Democratic faith. A new interest was aroused in the English speaking world in the literatures of Asia, through the writings of English orientalists like Sir William Jones and Sir Charles Wilkins, and translations of Indian scriptures came into wide circulation in America. It was, above all, through the medium of Raja Rammohan Roy that Vedanta Philosophy entered and permeated American thought. American journals and periodicals were abounding in Indian material. The Transcendentalist thinkers, in their avidity for new ideas, explored and found in Indian thought their true habitat.

The new synthesis of ideas that produced the Transcendentalist movement was and still remains a powerful current in American thought, and has an important bearing on the understanding and interpretation of American Democracy.

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## 7. GODDESS SARASVATĪ AND HER WORSHIP

*Prof Narendra Nath Choudhuri*

The Vedas, the Purāṇas and the Tantras provide considerable information regarding Goddess Sarasvatī and her worship. The western scholars think that Sarasvatī of the Rgveda refers to Sarasvatī River and not to *Vāg Devī* or *Vidyā Devī* as the Indian scholars hold. But the point of view of the Indian scholars is corroborated by the *mantras* of the *samhitās* and the *Brāhmanas*. Goddess Sarasvatī is particularly worshipped on the fifth day of the bright fortnight in the month of Māgha. This day is known as *Śrī Pañcamī*. By the word *Śrī* we have now come to understand only Goddess Lakṣmī, but in olden days, the words *Śrī* and *Lakṣmī* referred both to Goddess *Lakṣmī* and Goddess Sarasvatī, and this fact has been clearly discussed by *Smārta* Raghunandana, the great Pandit of Navadvīpa, and Vyāḍi, the Ācārya of the Vindhyas. The *mantras* for Goddess Sarasvatī, which are recited in course of her meditation, offering of flowers and salutation, are of great help in solving her mystery and understanding her real character and significance. In some *dhyānamantras* we find that the Goddess has two hands, while in others we find that she has four hands. This increase in hands due, perhaps, to the subtle analysis of the functions of the Goddess by our ancient sages. Holding *Varnamālā*, *Grantha*, *Vyākhyā* and *Amṛta*, Goddess Sarasvatī is white in complexion, three-eyed and bears a crescent on her forehead. There is really no difference between this *Hamsāsana* Sarasvatī and *Guru-Śakti* or Guiding Force. The *Vīṇā* in the hands of the Goddess is the symbol of all fine arts. Thus with the book and the *Vīṇā*, Sarasvatī truly represents the Goddess of all knowledge—spiritual as well as worldly. From the *Puspāñjalimantra* or the *mantra* for offering flowers to the Goddess, we find that she first made her appearance as *Bhadrakālī*, next she appeared as Sarasvatī on the swan and the lotus of the pond, then through the Vedas, Vedānta and Vedāṅgas she fully manifested herself. Sarasvatī is one of the *Śakti Devatās*—one of the various manifestations of the *Parāśakti*—the Supreme Almighty Eternal Power. To propitiate the Goddess, the attractive and easy way is devotion (*Bhakti*) and self-surrender (*Śaranāgati*). When the Goddess is pleased the devotee understands her mystery and clearly knows that for the benefit of the devotee, the formless *Mahāśakti* manifests Herself. The worship of Goddess Sarasvatī is really fruitful when this mystery of her character is truly perceived and rightly understood. And then alone, the devotee attains a state of supreme bliss and happiness.

## ८ भक्ति और प्रेम

श्री रामकुमार चौधरी, बी० ए०

भक्ति और प्रेमके परंपरागत पौराणिक एवं साम्प्रदायिक विचारोंके सहारे इस समालोचनात्मक निबंधकी काया निर्मित हुई है। भक्ति-प्रेमके क्रमके विकास, उनके पारस्परिक संबंध, उनके नाट्यिक स्वरूप एवं समसामयिक भावनाओंके बीच उनकी स्थिति पर समीचीन प्रकाश पड़ा गया है। आजकी राजनीति तथा भारतीय आधुनिक समाज एवं संस्कृतिकी प्रगतिशील रागमें भक्ति और प्रेमके नूतन विकृत तर्ग उठ रहे हैं और उस प्रवाहमें भारतीयता कहाँ तक लोप होती जा रही है—इस ओर लेखकका विशेष इशारा है। भक्ति और प्रेमके प्रकृतिक स्वरूप, उनकी लौकिक एवं पारलौकिक तथा मानवी और दैवी गतिविधिके मनोवैज्ञानिक विश्लेषणके साथ साथ लेखकने यह भी व्यक्त करनेका प्रयास किया है कि सिर्फ़ उन दोनों दैवी गुणोंके स्थूल रूपों ग्रहण कर आजका समाज न तो किसी उच्चतम आदर्शको पकड़ सके प्रदान कर सकता है और न वापूके रामराज्यके नपनेको भविष्यमें दृष्टिगत करनेमें समर्थ हो सकता है।



## 9. CONTRIBUTION OF SRIMANTA SANKARADEVA

*Harmohan Das, B A, L T*

1 Srimanta Sankaradeva, the great reformer and Saint of Assam, was born, in the fourteenth Century, in Assam. At the time of his appearance, Assam was in a chaotic state almost in all respects.

2 At that time the prevailing religion was Saktaism mingled with Tantrik and pseudo-Buddhist culture and as such the people worshipped numerous Gods and Goddesses. They performed religious rites and social functions with costly and pompous show. For want of real exposition of religious intricacies which had been sealed under the impenetrable garb of Sanskrit lore, the religion became esoteric and the country, a land of sorcery and necromancy. Due to ignorance and superstition, there were also abominable corruptions in some quarters. Thus religious rites and social orders reduced to a chaotic state.

3 The fourteenth century India saw the rise of the Vaisnavite religious movement as a revolt against India-wide Brahmanism and lifeless formation of ceremonies. It was for Srimanta Sankaradeva to spread the Vaisnavite religious movement with unique success in Assam. He was the originator



of this movement in Assam. It was he who discarded the numerous Gods and Goddesses along with elaborate and costly refactism. He substituted the worship of one God-Sri Krishna—who is to be worshipped in a spirit of surrender, faith and exclusive devotion. His devotion is known as Dasya-Bhakti, unlike the Madhura-Bhakti as propagated by Mahaprabhu Sri Chaitanyadev in Bengal.

4 In his religious association, there exists no caste system nor untouchability. His temple of prayer is open to all. All classes of people under his society can enjoy the privileges of equal status. His social organization is laid on democratic basis so as to embrace one and all. Thus the great reformer is the up-holder of the doctrine of Equality-Samyavad.

5. He produced a large number of popular literature in Assamese, in the forms of Pada puthi, drama, hymns, songs, chapai, Total etc. In his works, he introduced various metrical measures, rhythms, tunes and the like. He used several musical appliances such as Khole, Tal, Khutital, Mridanga and others so as to keep the harmony in tunes and modulations. In his literature he revealed the cult of Bhagavata Dharma with the conception of oneness of God in the form of Eka-Sarana-Nama-Dharma.

6 His hymns are known as Bargeets and dramas as Ankiya Nats. His dramas were staged to afford social amusement of an order, the like of which was previously unknown. In his stage he used scene. He was the pioneer of using scene, fourteenth century back, in Assam.

7 His Satra (monastery) is not a place of initiation and chanting Nama, prayer, but also a centre of social and moral teachings. In an assembly, held under the auspices of the Satradhikar, all the members can exercise their votes and pass opinions in settling up any matters concerned to the public and as such Satra discharges the duties of Village Parliament or Self Government.

8 In his Satra, there is a Prayer Hall, known as Kirtan-Ghar or Nam-Ghar, in which no idol or image is kept, except a copy of the Bhagavata or some other valuable sacred book installed in a pedestal tray, just like the Granth-Saheb in Sikh Temples.

9 His teachings consist in thoroughness in works, formation of character, training of discipline, sincerity in habits, culturing of morality, building of good physic, acquiring of practical knowledge, and cultivation of truth. Further his teachings foster fraternity, demolishing untouchability,

differences and distinction whatsoever This is a very uncommon feature of the Assam Vaisnavism

10 "To love all creatures as one's ownself" is the main and fundamental principle used in his bringing all round reformation in the land of Assam Observing his multifarious activities centred in establishing that doctrine of Equality, Samyavad, Mahatma Gandhi once remarked—"Assam, indeed, is fortunate, for Sankaradeva has, five centuries back, given to the Assamese people an ideal which is also my ideal of Ram Rajya "

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## 10 GOOD AND EVIL FREE WILL AND DESTINY

*K J Dubash*

Every religion enjoins that "Good Actions" are always rewarded with happiness and Evil Actions always punished with misery

Religion is a link reconnecting man to God through good thoughts, good words, and good deeds

Man is a complex entity composed of animality, humanity, and divinity

Evil in every human being is mostly due to external environments, hereditary tendencies, and social circumstances Every man is thus prone to Evil

Evil commences from the moment conscience is awakened in a man

In every man, mind is working in dual capacity One is pulling him up, and the other is pulling him down The bridge between the two is "conscience".

"There is a soul of goodness in things evil, would that man knowingly distill it out "

The remedy for every man to attain heaven is to devote his whole energy towards self-evolution

There is no Evil inherent in a man But every man does Evil on account of his environments, bad hereditary tendencies, and evil social circumstances

Both the Society and Government should therefore try to set every criminal right, as members of the Salvation Army are in the habit of doing, by creating in him good and refined feelings and bright and cheerful outlook

In spite of eternal contest between Good and Evil, some religions teach optimism, that is amelioration of the condition of the Universe on the one hand and entire annihilation of Evil on the other hand, so that a man can attain his future salvation

In fact, struggle of the free world is spiritual struggle and in the long run the fruits of spiritual faith are sure to prevail over the fruits of materialism

“He who conquers himself is greater than those who conquer cities”

On Religion and Science reconciling, there will be beginning of March towards heaven Inner evolution will set in, and destiny, in that case, of man is not limited to his existence on this earth

Man is endowed with Free Will on the one hand and Destiny on the other hand No one should believe blindly in fate and destiny In this laudable contest against Evil, Action, Fate, Destiny, and Free Will do help humanity Fate and Action on the one hand, and Destiny and Free Will, on the other hand, are interlinked like body and soul

The greater armour, against all evil, is unselfish devotion to God

The processes for attaining God are right mental culture, right reasoning, right discrimination, entire dispassion and increased, detached, and unprejudiced judgment

“To sow a thought is to reap an action To sow an action is to reap a habit To sow a habit is to reap a character And to sow a character is to reap a destiny ”

“Faith and reason must be properly mixed, and convictions lead to true Faith Wisdom is the sum total of one's personal realised convictions And advanced wisdom does lead to righteousness ”

“ Handsome is that handsome does ”

“Our upward progress is a ladder each step whereof is our abandoned vice.”

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## 11 THE VEDIC THEORY OF IMPULESS

*J B Durkal, M A ,*

## 1 Introduction

Momentous transformations — Changing connotations of Terms —  
The theory of three Gunas or impulses — Physico - Ethical in its import

## 2 Tests of the Value of a Theory

Its standing — Its accord with history — Its field of explanation —  
Its co-ordination with Philosophy — Its utility

## 3 Genesis of the Theory

Upanishad ( Veda ) — Smṛiti and Mahabharata ( Geeta ) — Puranas,  
( Bhagavata ) — Sattva, Rajas, Tamas — Analogy of an Assembly

## 4 Enunciation, Definitions etc

Apology for inexactitude — Postulates — Enunciation — Explanations — Experimental measurements

## 5 Explanations and Illustrations

Utilitarianism — Socialism — New and Old ideas — Illustrations —  
The Technique of Betterment

## 6 Implications and Conclusions

A counter-Revolution implied — Discrimination, a scientific need  
— The Physico-Ethical theory basically involved in great religions

## 12. THE PRABODHA-SUDHĀKARA WRONGLY ASCRIBED TO ĀDI S'ANKARA

*Mrs Malati Gokhale, M A*

This work has been published by the Vāpi-Vilas Press on the name of Ādi Saṅkara Ācārya Baladeva Upādhyāya also takes this to be an undoubtedly genuine work of Ādi Sankara but Dr Rāghavan has proved the real author to be some Sūrya-Paṇḍita of 16th century A D Dr Rāghavan has done so on the basis of external evidence Here I am going to corroborate him on the basis of internal evidence

The style of the work is far-different from that of Sankara. The doctrine of Māyā expressed here seems to be one of an advanced type. Further-the present author fails to emphasise upon the quantitative identity of Jīva and Brahman which is the most cardinal principle of Sankara's Philosophy. Sankara's famous illustrations of Rajju-sarpa, Śukṭikā-Rajata etc are conspicuous by their absence. The discussion of Puṣṭi-Bhakti in the last four chapters shows a clear influence of Vallabha-Cult.

The whole work exhibits a spirit of reconciliation between Sankara's Jñāna-Mārga and Vallabha's Bhakti-Mārga. Hence it seems to be written in the age of 16th century A. D. when prominent followers of Sankara-school like Madhusūdana are engaged in combining the metaphysics of Sankara with the ethics of Vallabha and thus forming a new religio-philosophical system.

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### 13 MAHĀKĀLAYOGAS'ĀSTRA . KHECARĪ VIDYĀ BY ĀDINĀTHA

*Dr R. G. Harshe, B. A. (Tilak), D. Litt. (Paris)*

Attributed to Ādinātha, the *Khecari-vidyā* is a work in four Patalas on Hatha-Yoga, forming part of a bigger work called the *Mahākālayogas'āstra*. Ādinātha being the alleged founder of the Nātha Sampradāya this work has its own importance. It is not published so far as it is known and a critical edition is being presented for the first time.

The Yogic part of this work is correlated with the later works of the Nātha Sampradāya, so far as the basic ideas are concerned, especially with those of Gorakṣanātha and the School of Jñāneśvara in Maharashtra.

The fourth Patala prescribing certain medicines seems to be against the spirit of the work in general and contrary to its teachings, especially in regard to the diseases caused by Yogic practices. It therefore seems to be a later accretion. The text of this part is moreover extremely defective.

The entire subject of the secretions from different parts of the body being utilised for immortal life and freedom from disease and age deserves to be studied and examined from a physiological point of view for which a good deal of experimental work will be needed with all the modern equipment to verify the Yogic experiences in a scientific manner.

Incidentally, the questions regarding the personality of Ādinātha and the nature of the Mahākālayogaśāstra etc., have been discussed in the light of the material available

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#### 14 THE ERUDITION OF THIRUKKOTŪR AMMAI AND THE GREAT REFORMER S'RĪ RĀMĀNUJA, MESSING AT HER HANDS

*M C Krishnaswami Iyengar*

1 Is Rāmānuja justified in so doing, himself being the originator of a new faith, and a staunch Viśiṣṭādvaitin ?

2 Are there any precedents and Rules or Regulations which could exempt him from Calumny or public censure for so doing or was he above all Rules and Regulations ?

3 Could his followers do the same at their will and pleasure, because He happens to be their guru and the greatest among the Religious Reformers of India, whom Gāndhī also followed in a wide sense ?

4 The *erudition of Thirukkōṭūr Ammai* which made him bow down his head to her, enter her roof and partake of the food prepared by her, with her own hands, by which he thought himself made a better man and the greatest of all Reformers, ancient or modern

These are the main *headings* under which the Article is considered and threshed out here, which form the Summary thereof

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#### 15. SOME COMMON TERMS IN JAINISM AND BUDDHISM

*R C Jam, B A*

As the research-work in the sphere of the ancient philosophies of India advances, every time a new light is thrown on the points of similarity and difference in those systems. The same thing can be found in the case of Jainism and Buddhism. Both of them had their origin and growth in a common land of Magadha. Not only that but even in the growth of these two philosophies a common back-ground is evident. Common philosophical material and common ethical code of these two have their significance

and importance Of a very special significance and value is common terminology used by the two religions These terms have their common ground as well as their special import in either system In the present paper an attempt is made to make a comparative study of a few terms used by Jainism as well as Buddhism, such as अहन्त, आश्रव, इरियापय, जम्बुद्वीप and पुद्गल discover their points of similarity and difference

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## 16 THE VIVARAṆA PAṆJIKĀ (IN MS. FORM) OF ANIRUDDHA

*J S Jetly, Nyāyacārya, M A*

- 1 The nature of the work
  - 2 The discussion about the date of the author
  - 3 Probable reasons of Aniruddha's priority to Udayanācārya
  - 4 The difference of this Aniruddha from Aniruddha the commentator on the Sāṅkhya Sūtra
  - 5 The discussion of the priority of Jayanta Bhatta, the author of the *Parmāṇa Mañjarī* to Vācaspati Miśra I, the author of the *Tātparya-Tīkā* on the basis of the passages from the *Vivarana-Pañjikā*
  - 6 The characteristics of the work on the basis of a few passages from it
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## 17 YOGAVĀSISTHA, LANKĀVATĀRA AND GAUDAPĀDAKĀRIKĀ — MUTUAL RELATION

*R D Karmarkar*

Though the *Yogavāsistha* in its present form is certainly later than *Gauḍapāda*, the nucleus of that work may reasonably be taken to be written as early as the 1st Century A D

It is proposed in this paper to formulate a theory as to how the three works referred to in the title of this paper came to be written The *Yogavāsistha* appears to be influenced by the description of the dejection

of Gautama-Buddha leading to his ultimate renunciation and so Rāma was made the hero to receive some philosophical knowledge from Vasistha (also in imitation of the Pāṇḍava heroes described in the Mahābhārata) The Lankā-vatāra written by a Brāhmana-turned-Buddhist wants to ridicule the Vāsistha-Rāmāyaṇa by deliberately making Rāvana receive philosophical knowledge from Buddha It cannot be argued that the Yogavāsistha was written as a counterblast to the Lankāvatāra as this is less probable The Gauḍapāḍakārikās influenced as they are by the philosophy of the Lankāvatāra were written presumibly to show how the Buddhist philosophy was incomplete as compared to the Ajātivāda based on the Upanisads

### 18 WAS ŚĀṆKARA THE AUTHOR OF THE COMMENTARY ON GAUDAPĀDAKĀRIKĀS, GENERALLY ATTRIBUTED TO HIM?

*R D Karmarkar*

Prof T R Chintamani in his article on "Śāṅkara, the commentator on the Māṇḍūkya-kārikā", has tried to disprove the arguments of Prof Jacobi and Vidyasekhara Bhattacharya who want to prove that Śāṅkara could not have written the commentary on the Māṇḍūkya-kārikās, that goes under his name Prof Chintamani rightly shows that Śāṅkara was not against the five-membered-syllogism of the Naiyāyikas which was the main argument of Prof Jacobi to prove his point Similarly he has shown how Prof Bhattacharya's argument based on a reference to Asparśayoga is also not competent to disprove Śāṅkara's authorship The arguments that, the two benedictory verses at the beginning of the commentary are quite prosaic, contain lapses of metrical construction, and are not in the usual vein of Śāṅkara may also be conceded to be not convincing enough to disprove Śāṅkara's authorship

We are of the opinion that Śāṅkara was not the author of the commentary on the Kārikās and we want here to bring forward fresh evidence to that effect

(1) The Commentary says वेदान्तार्थसारसंग्रहभूतमिदं प्रकरणचतुष्टयमोमित्येतदक्षरमित्याद्यारभ्यत which means that Śāṅkara regards Gaudapāḍakārikās as part of the Māṇḍūkyaopanisad, which is quite impossible

(2) The commentary on the Kārikā अगाधश्च स्यादिति श्रूयते न्यायपूर्वकम् (II. 3), gives a completely different interpretation from what Śāṅkara gives in his Brhadāraṇyaka-bhāṣya (especially of the expression न्यायपूर्वकम्)



(3) Similarly the commentary while discussing the passage अनन्य जैविनात्मनानुप्रविज्य नामरूपे व्याकृत्वाणि takes प्रागुत्पत्ते पृथगे to mean कर्मकाण्ड, refers to मन्त्राणि, स दाधार पृथिवीं क्षाम (Rv X. 121 1), sees विरोध between कर्मकाण्ड and क्षामकाण्ड, while Śāṅkara in his वेदान्तसूत्रभाष्य II 1 36, rightly takes प्रागुत्पत्ते to mean न्यायमुपे

(4) Śāṅkara was not likely to write a commentary on some पोष्य work as he held only the Śrūti in great estimation

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## 19. REVELATION OF THE SYSTEM OF BĀDARĀYANA IN BRAHMASŪTRA III. 3

*Dr P M Modi, M A, Ph D*

This paper claims that Brahmasūtra III 3 is of the supreme importance for the System of Bādarāyana and therefore for the history of the Philosophy of the Upanisads

After noting the general view of the Ācāryas re the interpretation of this Pāda and the attitude of modern scholars towards it, the Paper gives a running statement, Adhikarana by Adhikarana, of the meaning of the Sūtras discovered by me ( Vide 'A Critique of the Brahmasūtra' Part I Interpretation, PP 81-240 ) I have given here also for ready reference and comparison a brief summary of Śāṅkara's Interpretation of these Sūtras under the corresponding paragraphs

Here a new grouping of the Sūtras into Adhikaranas already mentioned in the above book is followed The 66 Sūtras are grouped into 18 Adhikaranas, while Śāṅkara Bhāṣya makes out 36 Adhikaraṇas

A few points re the critical method followed here may be mentioned —

(1) The word *vedānta* in Sū 1 should mean exclusion of Mantra, etc , and *sarva vedānta* must mean 'all the Vedantas', not a few or those of one *viññāna* as taken by the Ācāryas (2) *Ekasyām* in Sū 2 refers to *śākhāyām* (not *vidyāyām*), because we have *śākhāsu* in Sū 55 (3) *bhedāt* in Sū 2 means *chodanādibhedāt* (4) *saṁāne* in Sū 5 and 19 means *saṁāne vedānte* (5) *tad ūktam* in Sū 8, 33, 43, 50 should undoubtedly refer to some Sūtras in the book of Bādarāyana itself (6) *Purusavidyā* in Sū 24 refers to the Lore of the Purusa, the personal aspect of Brahman Cf *pinuṣaṁ api caṁam adhiṣate* in Bra Sū I 2 26 (7) *vedhādi*

in Sū III 3 25 refers to the act of piercing with an arrow in Mu Upa II 2. (8) *ubhaya* in Sū 28 means 'both the aspects of Brahman' (9) *sarvāsām* in Sū 31 *sarvāsām dhīyām* (10) *itaravat* in Sū 37 refers to either of the two aspects of Brahman, the subject of *viśiṃṣanti* should be *Śrutayah* (11) *śabdādi* in Sū 58 means *śabda*, *prakaraṇa* and *saṃjñā* in Sū 6, 7, and 8 of this Pāda (12) *angeṣu* in Sū 61 and *anga* in Sū 55 refer to the *angas* of Brahman, e.g. those of Vaiśvānara (13) *ānandādayaḥ* (Sū 11), *satyādayaḥ* (Sū 28, 29) and *āyatanādayaḥ* (Sū 29) refer to the Śrutis discussed by Bādarāyana in Bra Sū I 1 2, and 3 respectively *pradhānavat* in Sū 43 should be *pradhānavat* and should refer to Sū 16 These are a few of the important suggestions made by me for a critical study of this Pāda

It is likely that some of the details of the interpretation of Bra Sū III 3 offered here may have to be reconsidered and I confess that in some cases I feel a little dissatisfied with my own meaning of a Sūtra on finding new evidence, but I feel quite sure about the fact that this Pāda is a crucial portion of the entire Brahmasūtra and reveals several new facets regarding the System of Bādarāyana and his interpretation of several Śrutis of the Upanisads

## २०. न्यायदर्शनस्य परिपूर्णता

केदारनाथ ओझा, दर्शनालंकार, न्यायव्याकरणवेदान्ताचार्य

श्रुतिसम्मत प्राच्यदर्शनवनीविद्योत्तमान, सूक्ष्म विषयम्, आत्मान सच्चिदानन्दस्वरूप कूटस्थ, साक्षिजीवादिभेदविभिन्नम्, साक्षिभास्यादिनूतनप्रत्यक्षप्रकारम्, दशमस्त्वमसीत्यादि-रीत्या शाब्द प्रत्यक्ष च, प्रदर्शयद्, वेदान्तदर्शनमेव राजते । न्यायदर्शनन्तु वेदान्ताभिमतप्रथम-भूमिकया अपेक्षितम् आत्मन शरीरेन्द्रियादिभिन्नत्वम्, तत्त्वनिर्णयप्रयोजकवादिकथागानि च प्रतिपादयद्गता तस्य भजत इति दर्शनानां समन्वयमिषेण बहूना विदुषा व्याख्यानं प्रचलति ।

परम्य तेषां प्रचारप्रकारे भारतीयदर्शनानां प्रसारस्य विरोधीति तेषां विवेचनप्रक्रिया-प्रतिरोधाय ममायमल्प आयासः । वस्तुतः सर्वाणि वैदिकानि भारतीयदर्शनानि परस्परप्रतिद्वन्द्वी-न्यपि स्वीयप्रक्रियया दर्शनत्वाय अपेक्षितं पदार्थविचारं परिपूर्णानि तत्त्वज्ञानेन मोक्षप्रतिपादकानि । एतावान् विशेषः — वेदान्तदर्शनं नाम साम्प्रदायिकमेकं शास्त्रम्, जिप्यप्रशिष्यपरंपराभते च सम्प्रदाये न भवति विचारस्य स्वातन्त्र्यम्, स्वमतस्य आग्रहः, धार्मिकसम्पदा च विदुषा लाम, ग्रन्थलेखनस्य प्रकाशनप्रसारणयोग्यं सांविध्यमिति भूयान् तत्र सूक्ष्मो विचारः । न्याये च तदभावात्साहित्यवृद्धेरवरोधान्न तादृशो विचारः । किन्तु सूक्ष्मेक्षिकया अवलोकने नवाणि तत्त्वानि तत्रान्तर्निहितानि ।

यथा हि —

(१) श्रुतिसमन्वय एव प्रथमवलोच्यताम् । द्वैत वस्तुतोऽङ्गीकुर्वन्ति श्रुतिस्थाद्वैतपद-  
समन्वयार्थमेव नाम्नि अद्वैतपद रक्षन्ति विशिष्टाद्वैतादीनि वैष्णवदर्शनानि अद्वैतदर्शनस्य  
विरुद्धानि सम्प्रदायमनुसृत्य श्रुतिप्रतिपादितानि यदि, तर्हि के नाम नैयायिकपदार्था वैदिकार्थानुकूला  
न सिध्येयुः ।

(२) नैयायिक मतेऽपि आत्मा सच्चिदानन्द । सत्त्व वेदान्तिनामिव कालत्रयावाधितत्वमेव ।  
चित्त चेतनत्व ज्ञानोपलक्षितत्व ज्ञानात्यन्ताभावानधिकरणत्वमिति यावत्, न तेन सुप्तिमुक्त्यादौ  
जडत्वापत्तिः । स्वप्रकाशत्वमपि स्वदृष्टे स्वसत्त्वप्रकारकस्य सगयस्य विपर्ययस्य च विषयत्वम् ।  
नाहमस्मि, अहमस्मि नवेति विपर्ययसगययोरभावात् । आनन्दत्वमपि न सुखत्वरूपं किन्तु  
परमप्रीत्याश्रयत्वरूपं परिभाषिकम् ।

(३) मानसलौकिकप्रत्यक्षविषयत्व वहिरिन्द्रियाजन्यलौकिकप्रत्यक्षविषयत्व वा साक्षि-  
भास्यत्वम् ।

(४) विशेषगुणविशिष्ट प्रमाता विशेषगुणोपलक्षितश्च साक्षी । शुद्धञ्च गुणादिभिन्नो  
गुणादिपरिवर्तनेऽपि अपरिवर्तमानः कूटस्थः ।

(५) आत्मा आत्मगुणञ्च शब्दादुपस्थितः, उपस्थितिरूपज्ञानलक्षणेन सन्निकर्षेण  
अलौकिकस्य, उपस्थितिविशिष्टञ्च आत्मा मानसलौकिकस्य च प्रत्यक्षस्य विषयो भवतीति  
गन्दसहायक प्रत्यक्ष सशयादिनिवर्तक सच्छाब्द प्रत्यक्ष व्यवहियते का क्षतिः । इत्यादिवेदान्त-  
मात्रप्रसिद्धा पदार्था न्यायमतेऽपि सुयोजा इति न्यायदर्शनस्य परिपूर्णता ।

## 21 THE RELATION BETWEEN THE MĀNDŪKYA UPANISAD AND GAUDAPĀDA-KĀRIKĀ

*J J Pandya, M. A*

The traditional view that the Gaudapāda-kārikās explain the Māndūkya Upanisad, has been strongly objected to by some modern scholars, particularly by Prof Vidhushekhara Bhattacharya, who thinks that the Kārikās BK I are earlier than the Upanisad, this latter being based on the former

Two points appear to support this view in the first place Firstly the Kārikās in BK I are introduced each time with the words, 'Atraite Slokā

Bhavanti,' similar to Vedic expressions 'Tad esa ślokaḥ' preceding quotations in Vedic texts Secondly GK does not explain the MāU exactly as a commentary should do As regards the first we should note that the Vedic term 'tad' is replaced in GK by the classical one 'Atra' which makes it probable that the expression might have been inserted by the Kārikākāra As to the second we should remember that GK is not a commentary on the MāU in the ordinary sense of the term, it is an exposition of the ideas of MāU

Prof Vidhushekhara advances three arguments in support of his view (1) The Kārikās do not explain several difficult terms of the MāU (2) Sometimes they slightly vary from the MāU, and (3) Sometimes the MāU seems to explain the Kārikās The first objection can be explained by the fact that the Kārikās are no regular commentary on the Upaniṣad As regards the second, the differences in the two works noted by Prof Vidhushekhara are hardly differences at all Thirdly, the Upaniṣad passages supposed to be explanations of the Kārikās (e g MāU VIII of Kārikā 29) are not explanations, only they give some details which are absent in the Kārikās The fact is that some details in the Upaniṣad are absent in the Kārikās while others in the Kārikās are sometimes wanting in the Upaniṣad The Kārikās are thus only complementary in character.

A few passages in the Kārikās strongly indicate that they presuppose the Upaniṣad (1) the Kārikās begin abruptly with the description of Viśva, which presupposes classification of the self into Viśva etc as found in MāU (2 & 3), the use of term Viśva for Vaiśvānara and ghanaprajña for prajñānaghana can be better accounted for if the Kārikās had the MāU before them (4) The mention of threefold 'Bhoga' and 'trpti' is in the nature of explanation (5) The words 'trisu dhāmasu' in Kārikās 5 and 22 should refer to the three states, jāgarita etc mentioned only in the Upaniṣad, and should, therefore, definitely presuppose the Upaniṣad (6) Kārikās 19-21 give reasons for the identification of Viśva with a, u, m Now this identification is not expressly given in the Kārikās This justification of it, therefore, clearly presupposes the Upaniṣad which gives it (7) Kārikās 6-9 employ the word 'prabhava' and describe various views on creation There is no scope for this discussion in the Kārikās So we have to suppose that they have taken up the word 'prabhava' of the Upaniṣad and made it an occasion for the said description

All this shows that the Kārikās, BK 1, presuppose Upaniṣad and not vice versa

## 22. A NOTE ON THE GAVĀM AYANA

*Ramachandra Krishna Prabhu*

In my view, the Vedic sacrificial session ("Sattra") going by the name of Gavām Ayana or the "cows' Walk", details of the rituals of which appear in some of the Brāhmanas, Samhitās and Śrauta Sūtras, was *originally* not at all a year-long session as we find it described in these scriptures, but one extended over 25 days only. It had its origin in the Circumpolar Home of the Indo-Aryans, where, as explained by me in my paper on "The Riddle of the Vedic Calendar," which was read at the Bombay session of the All India Oriental Conference in November 1949, the New Year's Day marking the reappearance of the polar sun, after months of darkness, was preceded by a continuous dawn of 24 days length. The Gavām Ayana was a sacrificial session which was commenced on the first day of the long dawn period and was concluded on the 25th day, the day on which the sun put in his appearance for the first time in the year and which was, therefore, regarded as the New Year's day. The first day of the sacrificial session was naturally named the prāyāṇīya ('the day of the commencement') or Udayāṇīya ('the day of the uprising'), and the last day of the session, i.e. the 25th day, was named as the "Mahāvratā" or the day of the Great Ritual.

While the reason for the association of the Panchaviṃśā ("25") Stoma with the Mahāvratā is thus seen to lie in the fact that the Mahāvratā is the 25th day of the session, the reason for the assignment of the Chaturviṃśā ("24") Stoma to the first day, the Prāyāṇīya or Udayāṇīya, is less apparent. It becomes obvious, however if we recall to mind the fact that the phenomenon of 24 days' long dawn had immediately preceded the New Year's Day in the arctic Home and when that phenomenon was no longer witnessed in the subsequent ages the ceremonies of this 24-day period had to be substantially modified. One of the devices resorted to appears to have been to assign a Stoma of 24 sets of hymns (Chaturviṃśā) to the first day of the session, in vague memory of the existence at one time of a series of 24 sacrificial days commencing on that day. This was the reason for the association of the Chaturviṃśā Stoma with the first day of the reconstituted year-long Gavām Ayana session and the Panchaviṃśā to the culminating day, the Mahāvratā.

The Mahāvratā is a ritual of the re-birth of Prajāpati, the god of the new year, and the day was therefore the New Year's Day of the Circumpolar Vedic calendar. Vedic scholars, particularly occidentals, who regard the Mahāvratā as a ritual of the winter solstice, are entirely mistaken in their

view -It was a ritual of the New Year's Day in the spring season The elongation of the spring-time sacrificial session of 25 days into a year-long session was a device of post-circumpolar days Originally the Gavām Ayana had no place in it for either the Viśuvan, the Abhyjit, Viśvajit, the Svara-sāmanās, and other days of the mid year Whether the Navarātra sacrifices formed an integral part of the original Gavām Ayana Sattrā of 25 days or whether they constituted a separate ritual of the cult of the Great Mother Goddess is a moot point

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### 23 IS ŚĀṆKARA A CRYPTO-BUDDHIST ?

*B K Sengupta*

The paper aims at a correct understanding of the Advaitist position of one of the master-minds of India, Śrī Śāṅkarācārya, who has been traditionally charged as a Crypto-Buddhist even from the time of the Padma Purāṇa (cf *māyāvādamasacchāstram pracchannam Bauddhamucyate*) The paper tries to bring out the real position of Śāṅkara in contradistinction to the Mādhyamika or the Yogācāra positions of the Buddhist Philosophy.

The nature of illusion in Sankara's philosophy has been shown to recognise an objective basis of illusion which is absent in the other two Buddhist Schools In this connection, Śāṅkara's refutation of the *Vijñānavāda* view has been fully brought out, and his charges against the *Śūnyavāda* theory as set forth in the *Chāndogya Upaṇiṣad* (VI 2) have also been brought out Śāṅkara's interpretation of the *Gaudapāda-kārikās* seems to suggest a weaker form of idealism than that as set forth in the *Brahma-sūtrabhāṣya* Moreover, it has been tried to show that the ultimate Reality of Śāṅkara, i e., *Brahman* is a more positive Reality and a higher concept than the concepts of *Śūnya* of the Mādhyamika or *Vijñāna* of the Yogācāra Lastly, Śāṅkara's conception of *Mokṣa* is of a more positive and non-mystic nature than the Buddhist conception of *Nirvāna*

From all these considerations, it has been concluded that Sankara has given us enough grounds for being an independent idealist whose ascription as a Crypto-Buddhist is founded on baseless grounds

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## 24. THE ORIGIN OF THE PRĀBHĀKARA SCHOOL OF MĪMĀNSĀ

*K S Ramaswami Shastri, Siromani*

The paper discusses whether the system of Pūrvamīmāṃsā known as Prābhākara School is Prabhākara's original contribution or it has its origin from some early authors and thinkers of Mīmāṃsā whose works are not extant to-day. It is proved subsequently that there are reasons to believe that the system of Prabhākara had not originated from him but had an unknown line of earlier thinkers and authors who had contributed to this school in contrast with doctrines known to-day under the name of the Bhāṭṭa school of Mīmāṃsā. It is also proved here that the Bhāṭṭa school had originated not from Kumārila Bhatta as its name signifies, but it was started by Jaimini, and developed by the later writers such as Upavarsa, Sabarasvāmī, Kumārila Bhatta and others.

The question then naturally arises as to the person who was responsible for the divergent views, and the reasons which made him to start a new line of thinking.

It is proved here that one Bādari who is well known through the Sūtras of Jaimini and Bādarāyana is the first exponent of the doctrines which are known as Prābhākara system and his views identical with those of Prabhākara are rejected by Jaimini in his Sūtras.

This school of thought is therefore earlier than that known as Bhāṭṭa school and it was developed by Bādari, Bodhāyana, Bhavadāsa, Bhartrihita and Prabhākara.

It may be evident from the facts stated above that the contributions of Kumārila and Prabhākara to both the systems of Mīmāṃsā do not represent their initial stage, but represent the last phase where they assumed a permanent form.

## 25. MANTRA ŚAKTI

*S V Shastri*

What is Mantra ? What is Bijākṣara ?

मन्नात् त्रयतीति मन्त्र ।

Bija is the seed, out of which, the thought form of the Mantra grows like a tree and yields the desired fruit, i.e. protection, the sum total of

Manana — thinking — here in other words japa (repetition) with Dhyāna (Concentration) which is very essential for any walk of life, material or spiritual

Bija is one of the three essentials of a mantra — Bija, śakti and kīlaka. There cannot be a bija, without the Bindu (अनुस्वार) the Bija — Nigāntu is ample testimony for this sūtra “अनुस्वारयुतो बीजः” अ, आ, इ, ई, and so on

In the language of the grammarian, Swaras (vowels) are śaktis (potencies) “स्वरा शक्तयः” In any Mantra Bija ends with a swara and bindu is added at the end. In ‘kleem’, ‘kla’ is the Bija, ‘ī’ the swara and the Bindu is added at the end and ‘kleem’ is Bija in its full Samskāra

‘Kleem’ is known as Kāmarāja Bija, Sarvajña Śakti. The consonant क denotes happiness material when it rests only in the earth. When ईकार, the Śakti is added, it becomes Kāmarāja, lord of all desires, Sarvajña, who burnt Kāma (Kāmadahana). But ‘kli’ has no full power unless अनुस्वार is added. Hence क्लीं is Kāmarāja Bija. The swara ई is synonym of ईश्वरा, Lord. But a Lord shall be capable of Nigraha and anugraha, otherwise he becomes a victim to his own Śakti. So when Bindu is added, its potency is Sambhāra. Hence Sadāśiva, Kāmeśwara is spoken of as capable of both Yoga and Bhoga.

When any Sādhana, a religion performance or any one of the Śoḍaśa Samskāras is to be undertaken, Gaṇpati shall be worshipped first. Gaṇa is the sense group (15 Chandra kalās the swaras), the five Karmendriyas, the five jñānendriyas and five tanmātrās. And the mind is pati, Lord, of the gaṇa. Indriyas are Hayas (Horses) and Manas pragraha, that holds the reigns. Hence it is said “गं गणपतये नमः” ग is गति, the flow of senses.

Mind is every thing. Krishna Bhagavan, the gītāchārya says, ‘I appear to the devotee in the form in which he thinks of me’. Gaṇeśa is born of Śakti.

With these requisites a sādhaṅga should take up a mantra-sādhana and obtain siddhi.

## 26 BHARTRHARI AS A MĪMĀMSAKA

*Mīmāṃsakarātna Prof V A Ramaswamy Shastri, M A*

*Introduction* Bhartrhari, the author of *Vākya-padīya*, can be considered an eminent Mīmāṃsaka in the sense that he has well applied the chief



rules of interpretation of the *Pūrvamīmāṃsāśāstra* to the Paninian system of Sanskrit Grammar. A few scholars however believe that he is one of the ancient *vṛttikāras* of the P. M. Sūtras, but his *vṛtti* is not so far available. The *Kārikās* 79-85 and a few subsequent verses in the second Kāṇḍa (*Vākya-kāṇḍa*) of *Vakṣapadīya* fully reveal his fine understanding of the chief rules of interpretation of P. M. system and his unique power of application of those rules to the *Vyākaraṇaśāstra*. As the Commentator Puṇyarāja says, Bhartṛhari has himself commented on these verses and he has elaborately dealt with these rules of interpretation in the *Lakṣaṇa-samuddeśa* of the third Kāṇḍa of his *Vakṣapadīya*, which, he deplores, is unfortunately lost to posterity owing to the callous indifference and negligence of the people for the safe preservation of the valuable texts. It is proposed, in this paper, to elucidate, on the basis of Puṇyarāja's commentary, how Bhartṛhari has interpreted the various *nyāyas* of P. M. śāstra and applied them to the *Vyākaraṇaśāstra*.

Along with illustrations from the *Vyākaraṇaśāstra*, popular examples in *loka* and the Vedic examples are also given by Puṇyarāja which might be based on Bhartṛhari's own commentary on these verses.

## 27 VAIJAYANTĪMĀLĀ and VANAMĀLĀ

*Prof Shiva Nath, M. A.*

Vajayantīmālā and Vanamālā are the principal and the constant objects of adornment of Viṣṇu, especially of Kṛṣṇa, one of His incarnations. They are invariably found mentioned in religious as well as in pure Indian literatures, devoted to Viṣṇu or Kṛṣṇa and written in ancient or medieval ages.

We feel some confusions about the comprising elements of these two godly garlands. Commentators are not of one opinion while commenting on one of the Ślokas of Śrīmadbhāgavata (10.21.5), wherein Vajayantīmālā has occurred. At certain occasions the same commentator even holds different views on it. Vallabhācārya in his *Subodhinī* and Rāmakṛṣṇa in his *Premamañjarī* commentaries on Śrīmadbhāgavata see no difference between Vajayantīmālā and Vanamālā, while they explain the word Vajayantīmālā of the above Śloka. According to Vallabhācārya Vajayantīmālā consists of flowers of five colours and Rāmakṛṣṇa is of opinion that Vanamālā too is made of five flowers of Tulasi, Kunda, Mandāra, Parijāta and Saroruba.

But in Sabdamālā the description of Vanamālā is of different type, that is, as follows —

आजानुलविनी माला सर्वत कुसुमोज्ज्वला । मध्ये स्थूलकटपादयो वनमालेति कीर्तिता ॥

It has been, however, gathered by the above accounts that Vajayantīmālā and Vanamālā are two different things. How Vallabhācārya thinks them the same type of garlands, it is unknown. It seems that the flowers of five colours in Vajayantīmālā and the five flowers in Vanamālā are the points of confusion for him.

Jivagosvāmī and Sanātanagosvāmī in their commentaries on Śrīmadbhāgavata Vaisṇavatosinī and Vṛhattosinī respectively have commented the word Vajayantīmālā of the above Śloka by explaining it as having flowers of five colours, but at the same time they do not mention Vanamālā in its connection, as Vallabhācārya and Rāmakṛṣṇa have done. It is strange that the same Jivagosvāmī in his Vṛhatkarmasandarbhā, another commentary on Śrīmadbhāgavata, analyses Vajayantīmālā as having many types of flowers and leaves.

By this analysis of the subject I am of opinion that the number 'five' in the commentaries is used in the sense of 'many', as odd numbers are often used to denote the above sense. The interpretation of the number 'five' of the commentaries in this light can easily remove the confusion of the sameness of Vajayantīmālā and Vanamālā, that is, Vajayantīmālā is made of many types of flowers and Vanamālā consists of five flowers of Tulasī, Kunda, Mandāra, Parijāta, and Saroruhā.

This interpretation is strengthened by the practice of making Vajayantīmālā of flowers of many types for the adornment of Gopālakṛṣṇa at Gopālamandira, a famous temple of Vallabhācārī sect in Banaras. There we find the many coloured Vajayantīmālā of silk also. The many coloured Vajayantīmālā made of cotton also was previously very famous in Dacca.

In his early student life this self had come to know from one of his teachers that Vajayantīmālā is a chaplet of thirty-six gems, produced in bamboo, mother-o'-pearl, pig, elephant, mine and snake and collected six ones from each. The origin of this type of popular tradition of Vajayantīmālā is unknown, but, in Monier-Williams's Sanskrit-English dictionary a word Vajayantikā, collected from Vikramorvaśyam of Kālidāsa is mentioned in the sense of a garland of pearls.

## 28. AJĀTAVĀDA IN GUJARATI POETRY

*Dr Yogeendra J Tripathi, M A , Ph D , B T*

Ajātavāda and its chief exponents Śrī Gaudapādācārya, Śrī Vasistha and Guru Dattātreyā—Ajātavāda of Śrī Gaudapādācārya as revealed in his Māndūkya—Kārikā According to it there exists nothing except Brahman in any of the three states—absolute, empirical or illusory—No separate existence of the manifold apart from Brahman—The manifold is nothing but Brahman—Appearance of Brahman as manifold is a creation of the mind and not of Māyā as propounded by Śrī Śankāra—It is only a subjective illusion—The root of Sansāra is the mind and hence annihilation of the mind into Brahman or Ātman is the way to Moksa

The Philosophy of Yogavāsistha and Avadhūtāgītā is the same Ajātavāda as seen in Śrī Gaudapāda

This Ajātavāda is fully and nicely reflected in Gujarati Poetry of the 17th Century and the following centuries It is chiefly seen in the poetry of Śrī Akhājī and his contemporaries Gopāldās, Butājī and Naraharī and saints in the line of Śrī Akhājī, viz Lāldāsji, Harikṛṣṇajī, Jitā Muni Nārāyaṇa, Kalyāṇadāsji, Santarām Mahārāj and 'Sāgar'

Akhājī and his works—Ajātavāda of Śrī Akhājī—sole and whole reality of Brahman—variety of name and form not essentially different from Brahman—Its apprehension as diversity, only a subjective illusion—The cosmos is subjective, not objective—Brahman is the root and the shoot of the Universe or its first and the final cause—It is Brahman objectified like ice and water, the self-limited state of the Supreme—The world is a creation of the mind and hence annihilation of the mind in Brahman is the way to Moksa

Gopāldās and his Gopālgītā—Philosophy of Gopālgītā same as that of Śrī Akhājī

Butājī and his Padas—They express the same Ajātavāda as reflected in the works of Śrī Akhājī

Naraharī and his Vasisthasāragītā—Philosophy of Vasisthasāragītā same as that of Yogavāsistha

Disciples of Śrī Akhājī — 1 Lāldāsji, 2 Harikṛṣṇajī, 3 Jitā Muni Nārāyaṇa, 4 Kalyāṇadāsji, and 5 Santarām Mahārāj Their literature depicts the same Ajātavāda

‘Sāgar’ alias J D Tripathi — his works — *Diwānesāgar* Vol I and II — *Ajītavāda* is reflected in his works — his stress on self-annihilation, *Purusārtha* and *Sahajāvasthā* — His teachings in consonance with those of *Srī Akhājī*

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## 29. ORIGIN AND DEVELOPMENT OF IMAGE-WORSHIP IN INDIA

*Shree Sawalia Behari Lal Varma, M A, B L, M L C*

Admittedly Vedic Aryans were not image-worshippers. It appears from the Vedas that non-aryans worshipped Phallus. The excavation of Mohenjodaro and Harappa suggests image worship in some form in that part of the country.

The Brahmanas and the Sutra literature also do not support image-worship. There is no mention in Balmikiya Ramayana except that Ravana a non-aryan carried Linga made of gold. The final edition of the Mahabharata however mentions idols and temples.

The oldest images which have been discovered are those of Buddha. Even the image of Shree Jagganath at Puri and that of Badrinath in Badrinarayan (Himalayan) are believed to be of Budha.

It is an established fact that worship of Budha in image was started by Mahayan school of Buddhism.

The Puranas have acclaimed Budha as the ninth incarnation of Vishnu and hence naturally during the Pauranic period orthodox Hindus also began to worship Buddha in imitation of the Buddhists. Subsequently when the worship by foreign Buddhists, polluted Budha's image by offering beef etc., then to keep their image sacred the Hindus named their images of Budha as images of Vishnu or other post-Vedic Gods. Even after the disappearance of Buddhism image-worship went on developing and to-day it is an universal mode of worship in India.

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## SECTION XIII : TECHNICAL SCIENCES AND FINE ARTS

### 1. SOME EARLY BRĀHMĪ AND KHAROSHTHĪ INSCRIPTIONS ON SILK FROM CHINESE TURKESTAN

*Ratnachandra Agrawala, M A*

Certain ancient silk pieces bearing inscriptions in early *Brāhmī* and *Kharoshthī* have been discovered from the Western borders of China. They bear testimony to the visit of Indian merchants to Central Asian deserts as early as the first century B C or A D. Also the use of textiles for the purposes of letter-writing is well attested by the recovery of some private letters in *Kharoshthī* script on fine silk from ancient Loulan in Chinese Turkestan. It is interesting to note some Indian words in these inscriptions such as *Kumudvatī* (name of a lady), *dhṛṣṭi* or *gīṣṭi* (both meaning Skt *dhṛṣṭi* I span), *pata* (roll of silk) etc

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### २. आयुर्वेदमें रसशास्त्रका विकास

अत्रि विद्यालकार

१. इस निबन्धमें आयुर्वेदके आठ अंगोंमेंसे रसायन अंगके साथ रसशास्त्रका सम्बन्ध दिखलाकर उसका विकास अवैदिक तन्त्रोंसे प्रतिपादित किया है। रसका मुख्य प्रयोजन शरीरको अजर-अमर बनाना है तथा रोग नाश करके दीर्घायु देना है। जीवितावस्थामें मुक्ति भी रस-सेवनसे प्राप्त हो सकती है। दीर्घायु प्राप्त करनेका सर्वप्रथम उपदेश आयुर्वेदमें किया गया था। आयुर्वेदके आठ अंग हैं, इनमें एक अंग रसायन अंग है, उसका सम्बन्ध दीर्घायु तथा निरोगतासे है।

२ आयुर्वेदमें रसायन अंगके दो मार्ग हैं, एक कुटी प्रावेशिक और दूसरा वाता-तपिक। ये दोनों मार्ग कण्टसाध्य और सर्वसाधारणसे सेवनीय नहीं हैं। इस लिये एक अैसे मार्गकी आवश्यकता हुई जो सरल और सबके योग्य हो।

३ रसशास्त्रका आद्य प्रवर्तक बौद्ध नागार्जुन कहा जाता है, इसका पहिले वज्रयानसे सम्बन्ध था। वज्रयानका सम्बन्ध अवैदिक तन्त्रोंसे है। इस लिये यह सर्वसाधारणकी पहुचके

अन्दर रहा। उनमें जिन्होंने गुरुशिष्य परम्परासे सफलता प्राप्त की थी वे सिद्ध कहलाये। तत्रके साथ रसशास्त्रका गन्धर्व रहनेके कारण यह भी गोपनीय ही रहा। इस लिये इस विद्याका (रसशास्त्रका) पीछेने तत्रकी भांति लोप हो गया, जिसमें रसशास्त्रकी देहसिद्धि (पिण्ड-स्वयं) और लोहनिधि (धातुवाद) दोनों क्रियायें लुप्त हो गईं। अब केवल उसमें रोग-निवृत्ति ही अवशेष रह गई है।

८ रसशास्त्रमें पारद और गन्धक या अभ्र इनकी ही प्रधानता है। तत्रोमें यही महादेव और पार्वतीके प्रतिनिधि माने गये हैं। वज्रयान सम्प्रदायमें अमुकको पार्वतीका प्रतिनिधि मानकर उनमें दिव्य शरीर बनानेका उपदेश दिया गया है। शाक्त सम्प्रदायमें गन्धकको पार्वतीका अंग मानकर उनमें दिव्यतनु बनानेका विधान है। वान्तवमें रसशास्त्रका वही उद्देश्य था जो आयुर्वेदा था। दीर्घ जीवन और दिव्य शरीर प्रदान करनेवाले ऐसे गूढ़ और लुप्तप्राय महत्त्व-पूर्ण रसशास्त्रका अध्ययन और अनुसंधान आज विशेषतः अपेक्षित है।

### 3. AN ICONOGRAPHIC STUDY OF THE 'CHANDRAGUPTA CAVE' FACADE AT UDAYAGIRI

*J N Banerjee, M A, Ph D, F A S.*

The "Chandragupta Cave" (Cave No 6) at Udayagiri near Bhilsa is one of the most important and interesting among the many cave structures there not only from the historical but also from the iconographic point of view. Before the discovery of the Mathura stone inscription of Chandragupta II, this cave bearing an inscription of a feudatory of the great Gupta monarch was known to contain the earliest known date of Chandragupta II (G E 82). But the facade and the entrance door of this cave bear certain iconographic features which require close and careful study. Since Alexander Cunningham wrote about this cave in his Archaeological Survey Reports, Vol. X (pp 49-50), no fuller notice of it was taken by any other scholar. Fleet who noticed partially the reliefs on the facade of the cave in course of his edition of the inscription referred to above made some observations about the inaccuracy of Cunningham's identification of one of these reliefs, but there is no doubt that Fleet was himself wrong in this matter, and Cunningham perfectly right. But Cunningham's interpretation of this particular sculpture can be much improved upon in the light of subsequent discoveries. Cunningham's description of some of the other figures there needs correction, and interesting iconographic traits associated with them not noted by him can be commented on. The present writer intends to rectify the inaccuracies in the observations made by previous writers about these facade sculptures, and bring out their unnoticed

peculiarities The writer of this paper visited Udayagiri last year, and studied these monuments carefully, and the paper is an outcome of this first-hand study.

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#### 4. KETKAR'S ATTEMPTS FOR THE DISCOVERY OF PLUTO AND THE PROBABLE PLACE OF AN UNDISCOVERED PLANET

*Harihar P. Bhatt*

Small observed deviations from the calculated positions of the planets Uranus and Neptune were suspected to be due to the gravitational pull of some unknown planet and attempts to discover it began soon after the end of the First World War (1918) These attempts became more serious from about 1925, when the Lowell Observatory laboured more intensively and it finally discovered the planet in 1930 It was named Pluto.

Approximate calculations of the position of the unknown planet were made from about 1920 No calculations are known to have been made earlier than this date.

The 'Societe Astronomique De France', in its bulletin of May 1911, page 277, gives the following figures as having come from Mr V B. Ketkar of Dharwar (India) They are the probable positions of two trans-neptunian planets.

1st January 1911	1st planet	2nd planet
Mean longitude	289°.4	109° 4
Mean distance	38 95	59 60
Revolution years	242 28	458 27

Now, according to the latest accepted figures of the motion of Pluto, the above quantities on the same date were

Mean longitude	109° 4
Mean distance	39.46
Revolution years	247 7

Out of these, the first figure is of the 2nd planet above and the next two figures resemble those of the 1st planet very closely

The bulletin states that Ketkar arrived at these figures not from the consideration of the perturbations in the motions of Uranus and Neptune as western astronomers do, but from his own theory of the solar system

The writer of this paper had a talk with the late Shri Ketkar in 1926 about this theory of his, and with his son in May 1953

The paper discusses the scientific value of these figures of Ketkar and requests astronomers to work towards the discovery of the planet beyond Pluto at a distance of 60 astronomical units, described as the '2nd planet' above

In the 'Times of India' of the 16th September 1953, there is a news of the discovery of a heavenly body which is suspected to be a planet. Strangely enough, its observed position resembles very closely that of the '1st planet' given above. This lends an additional support to this matter.

On working from Ketkar's data, the position of the new planet is nearly at R. A. 21 $\frac{1}{2}$  h and Dec. 14° S among the stars of the constellation Capricornus or Aquarius, the former position being much more probable than the latter.

## 5 THE EFFECT OF MOGUL ART ON RAJPUT ART

*P N Bhatt, Sahityaratna*

Mogul art gave impetus to the representation of court subjects, portraiture animal- and bird-painting. It gave a realistic turn to the religious Rajput art and supplied a sense of decorum widening the sphere of the art.

## 6 CULTURAL HERITAGE OF ANCIENT INDIA IN RELATION TO DENTISTRY

*Dr K M Choksey, Z D S (Vienna)*

Dentistry in ancient India was practised by the Ayurvedic doctors. There was no specialization in dentistry. It was a science of divine origin.

A high standard of medicine — voluminous materia medica — knowledge of anaesthesia.

Teaching institutions (Takshashila and Nalanda) — qualifications required for entrance — Oath of initiation — methods of teaching (theoretical and



practical) — fees — examinations — qualifications — post-graduate studies and research — convocation — registration — code of ethics

The science which had reached the pinnacle of glory — why it dwindled and declined to such a stage that it is considered a quackery — Ayurveda is not a quackery — Eloquent tributes have been paid to it by foreign scholars — The modern dentistry is a rebirth of our ancient dentistry on more scientific and progressive lines

## ૭. બંગાળ

### ભૂપતરામ દવે

હાકરડા કોમ ગુજરાતના મહીકાંઠા અને સાબરકાંઠાના વિભાગમાં પથરાઈ છે તે કોમે હજુ તેમના પોષાકમાં બહુ પરિવર્તન કર્યું નથી તેમનામાં ચણિયા માટે જે કાપડનો ઉપયોગ કરવામાં આવે છે તેને “બંગાળ” કહેવામાં આવે છે

‘બંગાળ’ બાડ કોરા કાપડમાંથી સુંદર રીતે હાથથી જાપી તૈયાર કરવામાં આવે છે તેના Process (બનાવટનો)નો ઇતિહાસ જરા લાંબો પરંતુ રસિક છે

Hand print થી થતાં બીજા વસ્ત્રો જેવા કે ‘પોમચા’ ‘ગવન’ ‘જાયલ’ ‘નગરિયા’ ‘છીદરીઓ’ વગેરેની બનાવટ પણ બંગાળા જેવી જ છે દરેક વસ્ત્રને તૈયાર થતા ૨૦-૨૫ દિવસ થાય છે અને તે પૃથક પૃથક કારીગરના હાથમાંથી પસાર થાય છે

૧ પ્રથમ કોરુ કાપડ બાડ બરતુ જેને માદરપાટ કહેવામાં આવે છે તેને પસદ કરવામાં આવે છે તેની લબાઈ ૫ કે ૮ વાર રાખવામાં આવે છે ને પહોળાઈ ૩૩ થી ૩૬ ઇંચ હોય છે ચણિયો અઢી કે ચાર વારનો પહેરવામાં આવે છે.

૨ ઉપરોક્ત કોરા કાપડને નિખારવા માટે નદી ઉપર મોકલવામાં આવે છે

૩ નદી ઉપરથી ધોવાઈ આવેલા કાપડને print (જાપવા) માટે લેવામાં આવે છે જાપાઈ, એક બાળુ ડિનાર ઉપર વેલ લાતની અને વચમાં ટીપકીઓ — ચાદલાની પસદ કરવામાં આવે છે, જે લાકડાના બીબા વડે પાડવામાં આવે છે ટીપકી અને વેલ માટે જે મસાલો વાપરવામાં આવે છે તેમાં ફટકડી, કચૂકાનો લોટ, અને સહેજ સોનાગરુતુ મિશ્રણ હોય છે તેવા મિશ્રણથી લાકડાના બીબા વડે જાપકામ શરૂ થાય છે જાપાઈકામની આ પ્રથમ ભૂમિકા છે જાપનાર બહુધા સ્ત્રી કારીગરો હોય છે, જેઓ બિચક દરથી કામ કરે છે સ્ત્રી કારીગરો, યુવાન, વૃદ્ધ સર્વ કોઈ ચપળ અને ખતીલા હોય છે, જેઓ એક હાથે બ્લોક

દાવાવી બીજન હાથે મૂઠી મારી દાવાવે છે આ કાર્ય શરીરના લાક્ષણિક ડોલનની સાથે થાય છે આ કાર્ય પૂરુ થયા પછીથી ફરીથી કાપડને ધોવા માટે નદી ઉપર મોકલવુ પડે છે

૪ નદી ઉપરથી ધોવાઈ આવેલા કાપડને સૂકવી લાલ રંગ માટે લઠ્ઠી ઉપર મોકલવું પડે છે, જ્યાં પાકો રંગ ચડે છે

૫ લઠ્ઠી ઉપર આવેલા કાપડને મોટા રંગાડામાં ઉકાળવામાં આવે છે લઠ્ઠી દેશી પદ્ધતિની પાકી રેતી ચૂના વડે બનાવેલી હોય છે એક મોટો છો-બધ ઓટલો બાધી તેમાં વચ્ચે તાબાનુ મોટુ રંગાડુ બેસાડેલુ હોય છે રંગાડાની નીચે તાપ આપવાની સગવડ દેશી ધમણથી કરવામાં આવે છે રંગાડાનો વ્યાસ લગભગ ૪ ફૂટ હોય છે અને એની ઊંડાઈ ૪ ફૂટ જેટલી, જેમાં એક સાથે ૧૬૦ નંગ બોળી શકાય તેટલી હોય છે પાણીને હાથ નાખી શકાય તેટલુ ગરમ કરવામાં આવે છે જોકે તેમાં હાથ તો તે કારીગર વર્ગ જ નાખી શકે લઠ્ઠી ઉપર બહુધા ૫-૬ માણસ કામ કરે છે ૧૬૦ નંગ રંગવાને માટે પાણીમાં ‘પડવાસ’ નામના ફળનો ૧૦ શેર ભૂંકે જે બહેડાના જેવો હોય છે તે પ્રથમથી ઠંડા પાણીમાં નાખી રાખવામાં આવે છે તેમ જ લગભગ ૩ શેર રંગ પાણી ગરમ થયે નાખવામાં આવે છે આ રંગ પરદેશી બનાવટનો પીળા રંગનો ભૂંકો હોય છે પાણી ગરમ થયે કાપડ બોળવામાં આવે છે, જેને ૨ થી ૩ કલાક ઉપર નીચે કરી બહાર કાઢી સૂકવવામાં આવે છે નોંધપાત્ર એ છે કે જ્યાં જ્યાં ફટકડીનું મિશ્રણ હોય છે તે વેલ અને ટીપકીઓનો ભાગ પાકા રંગે રંગાઈ લાલ થાય છે આવી રીતે રંગાયેલા કાપડને ફરીથી ગળીની ઠંડી લઠ્ઠીમાં રંગનામાં આવે છે

૬ પરંતુ ગળીના કુડમાં નાખવા અગાઉ જે ભાગ (કોર અને ટીપકીઓ) લાલ રંગે રંગાયેલો હોય તેને માટી ચોપડી (resist) બધ કરવામાં આવે છે, જેને ‘દાથુ’ માર્થુ કહેવામાં આવે છે તેથી તે ભાગ ગળીથી રંગાઈ જતો નથી માટી ચોપડામાં સારુ ધ્યાન રાખવું પડે છે તે કામ પણ સ્ત્રી કારીગરો કરે છે ગળીના કુડ ઉપર પુરુષ કારીગરો કામ કરે છે

૭ આવી રીતે ગળીમાં રંગાયેલા કાપડને, માટી વગેરે કાઢી નાખવા માટે ફરીથી નદી ઉપર ધોવા લઈ જવું પડે છે

૮ ધોવાઈ આવ્યા બાદ જે ભાગ ગળીથી આસમાની રંગે રંગાઈ ગયો હોય તેને લીલો બનાવવા માટે “કૌચા” નામના ફળના ભૂકામાંથી બનાવેલા પાણીમાં બોળવો પડે છે, જેના યોગથી કાપડની ટ્રાઉન્ડ લીલા રંગની થાય છે ‘કૌચા’ હળદર જેવા પીળા હોય છે કૌચાના પાણીમાં બોળેલા કાપડને ફટકડીના પાણીમાં બોળવુ પડે છે, જેથી રંગ પાકો થાય છે

૯ ત્યારબાદ બગાળાને છેલ્લી વાર નદી ઉપર જવુ પડે છે આવી રીતે સુદર રંગો ધારણુ કરેલુ બગાળુ ચાર વખત નદી ઉપર ધોવાઈ સફાઈ પામ્યા બાદ પરિધાનને યોગ્ય થાય છે

આટલી આટલી લાખી વિધિમાથી પસાર થવા છતાં પણ મજૂરીના દરો સસ્તા હોવાથી “બગાળુ” તેના વાપરનારાઓને પોસાય તેટલી કિંમતનુ બની રહે છે

હાલ તો hand printના આવા મહેનતુ ધધાને, ૧૦૦-૧૨૫ વર્ષથી મારવાડથી અને આવેલી મુસ્લિમ કેમના લોડો, જેમને 'છીપા' કહેવામાં આવે છે તેમણે સારી રીતે વિકસાવ્યો છે તેમા હિંદુ કારીગરોનો પણ સારો ફાળો છે

## ૮. ચક્ષરાટ્ મણિભદ્ર

કનૈયાલાલ લાર્કશંકર દવે

ચક્ષુપૂજા ભારતમા પ્રાચીન કાળથી વૈદિક, બૌદ્ધ અને જૈન સપ્રદાયમા પ્રચલિત હતી સાહિત્યમા તેમ જ શિલ્પમા એના ઉલ્લેખો તથા નમૂના મળે છે

કુબેર યક્ષોનો અધિપતિ, પણ મણિભદ્ર યક્ષોનો આદ્યપુરુષ છે એમ પુરાણો કહે છે એની ઉપાસના એ ત્રણે સપ્રદાયોએ સ્વીકારેલી છે એના સ્વરૂપ વિશે વિષ્ણુધર્મોત્તર પુરાણમા વિગતે માહિતી આપેલી છે આખા ભારતની જેમ ગુજરાતમા પણ એનાં પ્રાચીન મંદિરો અને મૂર્તિઓ મળી આવે છે

## 9 THE ART OF BENGAL TEMPLES WITH BENT EAVES

*Dr Klaus Fisher*

Even to-day some aspects of Indian art are neglected by both Indian and foreign scholars, some monuments of high artistic and historic value are not yet protected and are being destroyed by the climate Bengal temples with bent eaves belong to this group They display all well known and typical features of Indian architecture they are derived from ancient shapes of original folk art of one particular Indian landscape—they absorb foreign influences, especially those of Muslim architecture—they combine architecture, sculpture and feeling for the beauty of environment to a splendid artistic unity—they develop particular decorative forms which are spread over whole India and sometimes Greater India, too The present paper tries to describe the types of the temples, to point out the special architectural features, and to suggest the importance of this art which deserves to come under protection

The Bengal temples with bent eaves involve both typical Indian appearances (connection from domestic architecture to temple style, connection between predominant types of temples and rathas, Muslims, who had

become sons of the soil, had absorbed traditional features of original Indian architecture, and Hindus re-overtake forms of their own in Muslim interpretation) and common problems of world art (transformation of wooden forms into stone architecture, isolation of decorative features from the original social environs) They display an artistic unity of architecture, decoration and landscape with natural effects They adapt forms of other types of Indian architecture, and they influence the whole of Indian architecture Contemporary Bengal temple architecture uses the typical forms of bent caves The monuments of the 16th-19th centuries deserve detailed studies and conservation

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## 10 NUMERALS — NOT ARABIC BUT INTERNATIONAL INDIC — DEMAND SCIENTIFIC STANDARDIZATION

*S C Guha Thakura*

Numerals known as Arabic originated in India In 1921 I coined the expression 'Indo-Arabic' to honour Arabic traders propagating the Indian decimal system In the west the cumbrous Roman numerals prevailed We still find them on the face of clocks etc They are now being replaced by international decimal form, used in India for long — in Asókan edicts, earlier and later coins and inscriptions, books and documents

The decimal system enables us to write all numerals with the ten digits 1, 2, 3, 4, 5, 6, 7, 8, 9 and 0 (zero) giving a place-value, as *ekaka*, *daśaka*, *śataka*, etc. India uses different regional scripts to write the Indian numerals, no uniform standard having reached as yet

The Indian Constituent Assembly adopted the 'international form of the Indian numerals' for all official purposes. By 'international form' they mean the European form Some South Indian languages, Tamil, Telugu, Malayali etc use this European form for long North India also followed suit, and in the schools present-day pupils hardly know the Indian forms

It is advantageous to have a common form within the country, more so when it is standardised in the world at large If we now have at least the numerals in common it may be taken as the beginning of a common script throughout the country But in our zeal for standardization we need not ignore our own welfare India invented not only the decimal system with 10 simple digits, but also developed many another device e g,  
S-19

‘Mahājani method of book-keeping’ or ‘Śubhankari’ system by which the country-accountants keep intricate accounts in the simplest of ways, on plain unruled and un-columned paper. If we adopt the present international form of the digits we cannot write “१५” (Nāgarī-script) for Rs 1-4-0. In the present international (or European) form the first digit 1 (one), a vertical stroke, is confounded with most ordinary signs and symbols of constant use.

Let us suggest a remedy – Change the form of 1 to “λ” and we are able to follow the simple time-honoured *mahājani* method, showing minutest fractions like *Kadā*, *Krānti*, etc. even on unruled plain paper. In Europe some countries (Germany, Holland, Norway etc.) often write 7 (seven) with a cut across (like 7) in order to distinguish it from the written 1. We can also follow them in this matter. The Roman and some other systems of numerals, being unable to show a place-value, are not scientific. We can very well make the suggested change in the matter of 1 (one) without disturbing the international mentality.

The suggestion was originally made in the *Modern Review* for December 1949 (p. 489) but seems to have escaped the attention of scholars and thought-leaders.

The suggested form of the 10 digits would then stand thus —

λ 2 3 4 5 6 7 8 9 0

## 11. THE AUTHENTICITY OF PILLAI'S EPHEMERIS IN VERIFYING THE DATES RECORDED ON MANUSCRIPTS

*Dr R G Harshe, B A (Tilak), D Litt (Paris)*

It was in connection with the recorded date on an ancient manuscript of *Jñāneśvari*, the celebrated commentary par excellence on the *Bhagavad-gītā* in Marathi by *Jñānadeva*, that there was an occasion to make constant use of *Diwan Bahadur L D Swamikannu Pillai's Indian Ephemeris*. The date that was established in my *Philological and Critical edition* of *Jñānadevi*, Chapter I, in which the data from 25 select MSS and 4 printed editions are compared with the text of this ancient MS, was not acceptable to scholars on astronomical grounds and the controversy was going on for several months without any satisfactory result.

The date in question, as recorded in the colophon at the end of the MS, is "Śake 1272 vikṛtināma samvatsare uttarāyane grīṣma-rūtau jyeṣṭhamāse śuklapakṣe dhādaśyām bhāmināsare" In this, the most important figure denoting the century has been blown off, as at many other places in this MS, owing perhaps to the peculiar composition of the ink and the antiquity of the paper. It is however alleged that the figure has been purposely scratched in order to show that the MS was very old. The owner of this MS, belongs to the spiritual order of Tukā-Vipra, a poet-saint of the middle of the eighteenth century A. D. and owns a Matha at Pandharpur. He had his training at the Prājñā Pāthashālā of War in the Reformist school of orthodox pandits, is a spirited, self-sacrificing and honest patriot belonging to the political movement of 1908 in Maharashtra. He has no interest either in the sale of this MS or in booming it up as his own unique possession. In a general way the manuscript looks old, the scribal peculiarities also support its antiquity, but what is important is the indication of the tradition of the scribe in the colophon at the end right from the accepted date of the original composition of the work.

After this follows immediately the date of the copy

*Boakti-tattvāmṛta*, a work published in 1810 Śaka at the Ganapat Krishnaji press, Bombay, and dealing exhaustively with the Nāth Sampradāya in Maharashtra and its teachings, mentions that Siddhanātha was the chief disciple of Saccidānandabābā, the celebrated amanuensis of Jñāneśvara. In the above traditional geneological table of the guru-śiṣya-sampradāya the following would be the names of persons in the descending order: Jñāneśvara - Saccidānanda - Siddhanātha - Paraśarāma and Siddhanātha, the scribe of the MS in question. Granting an average of 20 years between each generation, the date of the MS that can be fixed approximately from Śaka 1212 which is the accepted date of the composition, will be Śaka 1272. Add to this the unchallengeable evidence of readings superior to those of all the other MSS and printed editions and one feels that no doubts need be entertained as to the antiquity of the MS and the date being Śaka 1272.

In the date the first and the last two figures are quite clear, the first does not change but last two figures, namely 7 and 2 repeat only after every 300 years. The next probable date would be 1572 in the place of 1272 which has been rendered doubtful owing to the erasion of the second figure and by applying the method given in the *Grahalāghava* of Ganeśa-daivajña, as illustrated by the Commentator Viśvanātha, it can be shown that the date on the MS cannot be 1572 as the week-day is Friday and not Sunday. Similarly by following the method prescribed by another

astronomical work by Narasimha, who belongs to the Āndhra country, it can be shown that the date is 1272 as both the days coincide

But certain astronomers on the Nagpur side maintain that the Commentator Viśvanāth has committed a blunder and that his interpretation cannot be held valid, although the fact remains that he was the son of Divākara-daivajña, the chief disciple of Ganeśa-daivajña, that his four brothers were distinguished writers on astronomy and that he himself has to his credit more than eighteen works illustrating the theory and practice of the principal siddhāntas in Hindu astronomy Viśvanātha's works are still used by astronomers all over India and it is for them to judge whether Viśvanātha is correct or not But if Viśvanātha is proved to be unreliable our only recourse is to Divan Bahadur Pillai's Ephemeris A reference to it shows that in 1272 the Jyēṣṭha śukla 12 falls on Wednesday and not on Sunday as stated by the MS and in 1575 on Saturday and not on Sunday Pillai's calculations are stated to be very exact and he claims it to be the special feature of his work "Another important respect in which the author's method differs from all the others hitherto published for computing tithis, nakshatras and yogas, is the series of anomaly and equation tables . for the Sun and the Moon under the various Siddhāntas whereby the absolute ending moment of a tithi, nakshatra or a yoga is arrived at by means of a single addition to, or subtraction from, the mean ending moment, instead of by a series of approximations" -Vol 1, Part 1 P 2, para 6

On putting to test this claim, however, it is found that the difference between the dates recorded on manuscripts, copper-plates and stone-inscriptions varies from 25 to 65 per cent For this purpose varied dates have been taken up at random for consideration from all parts of India and it is shown that Pillai is not absolutely reliable. Especially in the case of recent historical documents and letters, his dates do not often agree with the dates recorded on them and as there is no possibility of any error in day-to-day correspondence there must be some mistake either with Pillai or with the old almanacs which were actually in use in the olden times As these almanacs were usually made by local astronomers for their own limited regions it is very likely that there were many deviations in these almanacs as we find to-day also, and the writers who followed their own local pañcāga for current use without ascertaining beforehand their scientific accuracy or otherwise had put down these dates in good faith at all times, at the end of their copies They are not to be blamed if their dates do not agree with Pillai's most scientific work They should not be dubbed as incorrect or spurious on any account, unless it is an intentional fraud There are no means of verification as to the correctness or otherwise of

these recorded dates since it is impossible to get the old almanacs in all cases. All other evidence, if found to agree with the recorded date, will no doubt lend an additional support but any case of disagreement cannot be regarded as an error unless there are circumstantial proofs to that effect. Mere citation of Pillar's authority will not do.

## 12 IS PAÑCHASIDDHĀNTIKĀ THE REAL 'KARANA-GRANTHA' OF VARĀHAMĪHIRA ?

*Dr Vasant Kumar R Pandit, M A, LL B, Ph D*

This article is intended to put forward some important problems that arise from a thorough examination of Varāhamihira's Pañchasiddhāntikā and its chronological place among his other works. The conclusions are based on the important and rare, but incomplete and uncritical edition of Pañchasiddhāntikā by Dr Thibaut and Mm Sudhakar Dvivedi. Firstly, the problem that arises is whether Pañchasiddhāntikā (P S) is a real 'Karana-grantha' of Varāhamihira. Such a question becomes apparent from the fact that Varāhamihira always refers to his first composition on the Gaṇita-Skandha or Tantra by expressions like "करण ग्रहाणाम्" B. J 28 6, "करणे मया कृतम्" B S 17 1, "तत्र ग्रहगणिते" B S 2 22 13-16, while Utpala, the commentator always explains these as ग्रहाणां करण पञ्चसिद्धान्तिकायां " B S U 28 6, "पञ्चसिद्धान्तिकायां करण", "ग्रहगणिते पञ्चसिद्धान्तिकायाम्" etc.

Now, the work actually begins with the enumeration of the five ancient Siddhāntas, their systems and bases of calculations. The title Pañchasiddhāntikā thus stands vindicated. But the mere treatment of five ancient Siddhāntas is indeed not the 'Karana' since nowhere has Varāhamihira given his own 'bija' and other methods of calculations. It is for this very reason that scholars have not relied upon the astronomical date mentioned in P S 1 8-9. Compare "सप्तश्वेदसङ्ख्य शककालम्पास्य चैत्र-शुक्लादौ ।"

Traditionally, in a true karana-grantha, such an indication is always given by its author. Thus, the P S is either not the real 'karana' referred to by Varāhamihira, or that the present edition of P S contains both the works, namely the 'karana' and the Pañcha-Siddhāntas, inseparably interwoven—properly to be termed as the 'Tantra-grantha'. This is clear from the P S itself, where P S 18 61-65 appears to indicate the ending of one work, and the beginning of another. Compare "आवन्त्यक समाप्तिच्छिद्य-



द्वितीयं चक्रे बराहमिहस्ताराग्रहकारिकान्वम् ॥ ६१ ॥ इदं करणं भजताम् ॥ ६२ ॥ . दृष्ट बराह-  
मिहरेण ॥ ६३ ॥ . अष्टादशभिर्विद्वान्याताराग्रहतन्त्रमेतद्वार्याणि । वरमिति बराहमिहरो दधाति निर्मल-  
करणम् ॥ ६५ ॥

Now, the number of S'lokas that follow are actually 18, as also the number of Adhyāyas As for the former, the contents of these 18 verses are exactly the same as Brhatsamhitā 1. 10 where Varāhamihira says "वक्रानुवक्रास्तमयोदयाद्यास्ताराग्रहाणां करणे मयोक्ता ।"

As for the latter, no doubt that the present ed of P S contains 18 chapters, but it will be observed that the original uncited ms has either 17 or 19 chapters but not 18 as emended by the editors Thus, the P S as we have it to-day, is like a compendium of both the Pañcha-Siddhāntas and also Varāhamihira's real 'karana-grantha' (which unfortunately is short, being incomplete or lost) This is probably suggested in P S 1 2 as "पूर्वाचार्यमतेभ्यो यद्यच्छ्रेष्ठं लघु स्फुटं बीजम् । तत्तदिहाविकृतमहं रहस्यमभ्युपगतो वक्तुम् ॥"

Further, there is good evidence that Varāhamihira had also abridged his larger work on 'Grahaganita' or 'Tantra' as was his usual practice Thus Utpala observes in Laghu-Jātaka-Tikā "बराहमिहरो ज्योति शास्त्रसमूहं कृत्वा तदेव विस्तरं ग्रन्थमीरुणां कृते सक्षिप्तं गणितशास्त्रं कृत्वा होराशास्त्रं वक्तुकामः ।"

Therefore, it may also be possible that the present ed of P S contains both the 'brhat' and 'laghu' works on Ganita-Skandha and that the portion of P S till 18 61 is the 'brhat' work, while the last portion of P S 18 62-81 is the 'laghu' work, which Varāha called his 'Karana' This clearly explains Utpala's remark —

"ग्रहाणां करणं पञ्चसिद्धान्तिकायां प्रोक्तम् कथितं पृथग्विभज्य " B S U 28 6 1-2

Lastly, there is a suggestion based on an overhaul study of Varāhamihira's all the works (including editions of Brhadyātrā, Yogayātrā, Tikaṇika-yātrā and Vivāhapatala prepared by me) that originally all the works of Varāhamihira were put together in a comprehensive compendium, which either Varāhamihira himself or some later scholar or Utpala separated into different works In this process some adjustment and rearrangement must have been effected wherein the two independent works on 'Ganita-Tantra' viz the P S and the 'Karana', or the 'Brhat' and 'Laghu' works or 'Ganita-Skandha' got mixed up As for the 'Grantha-Sangraha' of Varāhamihira, Utpala observes —

(1) "बराहमिहरो ज्योति शास्त्रसमूहं कृत्वा " L J U, (2) "ज्योति शास्त्रसङ्ग्रहश्च " B J U, (3) "स्कन्धैस्त्रिभिर्ज्योतिषसङ्ग्रहोऽप्य मवा कृतो " B J 28 6 (4) "ज्योति शास्त्रसमुद्र

प्रमथ्य. शास्त्रशास्त्रं समुत्तिष्ठति ।” B S 105 1, (5) “ज्योतिषशास्त्राद्वाता वक्तव्यो निर्णयोऽत्र मया ॥”  
B S 18

It is on account of such difficulties that the chronological order of Varāhamihira's works stands to finally settled As for the problem of P S and the real 'Karaṇa' of Varāhamihira we must have a more critical ed of P S based on sufficient mss material The present ed is, to repeat the words of its learned editors, “ the boldness of the editors that on the imperfect material at our disposal an ed in the strict sense of the word cannot be based and that (the ed. is) a first attempt to give a general idea of the contents of the P S, It would . have been wiser to delay an ed until more correct mss have been discovered ”

### 13. WHAT WERE THE “SADASĪTIMUKHĀS”?

*Ramachandra Krishna Prabhu*

In some of the current religious calendars of the Hindus one finds certain days in the year marked out as the days of the “Sadaśītimukhās” or simply as “Sadaśīti” days Only four days, one in each of the solar months of Mithuna, Kanyā, Dhanur and mīna, will be found singled out as “Saḍaśīti” or “Saḍaśītimukhās,” and the orthodox belief is that they are exceptionally auspicious days for making gifts to priests and other deserving persons The assignment of these “Saḍaśītis” to the four particular months at intervals of three months each is apparently based on the statement appearing in some of the old astronomical works like the *Sūrya Siddhānta* that the “Sadaśītis” occur in these solar months But opinion differs as to the exact days to which the “Sadaśītis” should be assigned in these months One school of calendar-makers, following the *Sūrya Siddhānta*, assigns the “Sadaśītis” consecutively to the 26th day of Dhanur, 22nd day of Mīna, 18th day of Mithuna and the 14th day of Kanyā months, while another school assigns the “Saḍaśītis” to the first days of these four months, regardless of the fact that, if the “Saḍaśītis” are so assigned, the intervals between two “Saḍaśītis” will be in excess of 86 days, which the very meaning of the word “Sadaśīti” (from *sat* = six and *aśīti* = eighty, and, therefore, meaning “eighty-six”) would require it Others, including Mādhava Paṇḍita, author of “Vidyāmādhaviyam”, who is believed to be the same as Vidyāraṇya Swāmī, the famous founder of the Vijayanagar Empire, try to fit the “Saḍaśītis” into the above mentioned four months in more or less complicated ways Strangely enough, Śaṅkara, the

the illustrious commentator of the Vedas, interprets the word "Saḍaśīṭayah" (in the plural) occurring in Atharva Veda (XI, 3, 21) to mean "480", which number he arrives at by multiplying 80 by 6 ("षडशीत्य षड्गुणिताशीति-सख्याका देवा )"

From all this, it will be seen that a good deal of doubt has existed from very old times as to the real significance of the "Saḍaśīṭis" or "Saḍaśīṭimukhās" In my view, the Arctic Theory of the late Lokamanya Tilak can alone help us to arrive at the true significance of the group of 86 holy days going by the name of "Saḍaśīṭis" Eighty-six were exactly the number of days which took the Sun, after his first appearance on the vernal horizon, to mount up to the zenith, i. e. the summer solstice, in the pre-historic Circumpolar Home of the Indo-Aryans, and, in a similar manner, to descend from the summer solstice to the autumnal horizon—the solstitial day, Visuvan, being counted as one day apart Since the vernal equinox lay in Pūrvā Phalgunī at that time (roughly 10,000 B. C.), the first group of 86 days had its beginning in Uttarā Phalgunī in Kanyā Rāshī, and the second group of 86 days (after the Visuvan) in Dhanur Rāshī. Later after the Arctic Home had been abandoned, the true significance of the sacrifices conducted during the 86 days of the Sun's ascent and descent was forgotten and instead of two sets of "Saḍaśīṭis" four were invented and made somehow to fit into the post-Vedic calendar Hence the vagueness as to the exact significance of the "Saḍaśīṭis" and the resultant confusion in post-Vedic calendars

#### 14. THE SO-CALLAD MAURYAN POLISH IN JAINA LITERATURE

*Dr Umakant P. Shah*

For the first time is obtained from Indian literature, a vivid account of a highly polished sculpture—a plaque of stone or terracotta The Jaina Aupapātika sūtra text describing a Puṇḍhavi-Śilā-Patta in the Pūrṇabhadra Caitya at Campā is discussed and it is shown that the text preserves genuine old traditions of the age of Mahāvīra Though the editors of the Valabhī Vācanā, in the fifth century A. D., could not fully understand the earlier text before them, yet the text as edited by them is sufficiently clear in describing the Śilā-Patta as a highly polished one, reflecting like a mirror and soft to touch like butter or cotton Archaeological evidence of the N. B. P. ware from Kausāmbī and Vaiśālī further supports the

above conclusion and helps us to understand the meaning of the term Puṇhavi-Silā-patta (hitherto unexplained by commentators) as a terracotta-plaque.

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## 15. BHOJA'S SAMARANGANA SUTRADHARA AND THE MEDIEVAL TEMPLE ARCHITECTURE

*Prof D N Shukla*

Bhoja's Samarangana Sutradhara is an authoritative and standard compendium of the Science of Architecture. Its author, the renowned king Bhoja, was a great patron of art and literature. He was also one of the most famous literary luminaries of India. It was therefore quite fitting that this work on the Science of Architecture—Vastu Sastra—should be the most exhaustive treatise. Eminent scholars have held it as a standard compendium of Medieval Architecture.

The Author of this Paper has been working on this work for some years past and has been presenting his Papers on some or the other main contributions of this great work. In this Paper, after this introductory remark, an attempt has been made to bring out firstly textual matters in systematic and tabular form, that is —

- (1) The interpretation of the word Prasada in the sense of temple and temple alone
- (2) The classification of the Prasadas
  - (a) according to the different deities,
  - (b) according to the styles,
  - (c) according to the material

After this, the author has tried to add something new to the controversy and the problem ranging round the three styles, namely, Nagar, Dravida and Vesar. It may be noted Bhoja has two or three more to add to this list.

After this, the author has taken into account the styles and the material of the Temple constructed by the eleventh century together with their layouts and proportionate measurements. He has tried to find out

how far these monuments have in common with the Temples described in the work. The material in hand is an ample proof that this work was a guide book in the erections of the medieval temples and it has also embodied into its contents the temples and their varied architecture of the past one thousand years before it was written in the eleventh century.

Lastly in his concluding remarks the writer has made out the case for this great work as making the single biggest contribution to the Temple Architecture in the field of works on Science of Architecture of both ancient and medieval period.

## 16. SOME ASPECTS OF THE STUDY OF INDIAN MUSIC AND ITS HISTORY

*N N Shukla*

### (1) *Introduction*

Study falls into two categories—Theoretical and Practical

#### (a) *Theoretical*

Origin of Music—Western View-point—Biological-Scientific view-point of Western physicists—Contribution of Sjt R L Roy in "Philosophy of Music"—Time-period—Space-conception Vs Time-conception Theory—Its comprehensiveness—Chronexy—Tan-Matras—Approach of the Naiyayikas, Vaiyakaranas, Aryan Approach—Sphota Siddhanta—Co-relation of Sound and visible Spectrum (R L Roy)

(2) Relative Ratios—Its meaning—Perception of Sound—Opinion of Woodroffe—Tantra—Meaning of Words—Sir James Jean on Analysis of Sound Curves—Invention of Prof Dayton Miller on application of Fourier's Theorem—Prof R L Roy's opinion—Utility of this invention—Sound value of Aksharas

(3) Study of Scales—Possible scales of Yajurveda and Samaveda—Importance of Study of Chinese Music—Principles of Yang and Yin.

(4) Study of Grama—Vedantists' theory—Opinion of Bharata—Coomarswamy—Ramamatya—Ma Grama—Ga Grama—Shadja Grama, which

brings us near the distonic scale—Shadja Madhyama Nyaya—Composition of tetrachords—Perfect accuracy of Shruti intervals—Wisdom in choosing twenty-two shruti intervals—Its rationale

Shadja Panchama Nyaya—Shifting of Scales—Moorchhana—Twenty Shruties—Their Greek Counterpart—Opinion of Yekta Bey—Influence of Aryan Music—Greek Scale—Their various definitions.

(5) Modern Western definition of Greek Scales—Importance of Tonic in model music—Effect of shifting the tonic—Modulation—Harmony—Their effect on melodies—The Greek Genera classification of the Arabs

(6) The Raga System—Is Raga a mode?—Opinions of Dr Ratanjankar and Prof Roy—Evolution of Raga—Structure of a Raga—Classification—Persian counterparts—Raga and Folk-music—Speaker's approach—Researches into the nature and varieties of Ragas—How they can be successfully carried out—Contributions of various peoples

(7) Study of the Practical Side of Bani, Gharanas—Study of traditions—Historical Values of the study of various traditions—Study of the various families from the aspect of musical History—Difficulties therein

(8) Lost treasures—Books—Records—How State could help

(9) Subjective and Objective approach in the Study of Raga and Rasa—Study of Tala from the aspect of Rasa and Physiological and Psychycological Rhythms

(10) Comprehensive Synthetic Study of Northern and Karnatak Schools of music

(11) Conclusion

## 17 IMPROPER (MITHYĀ) MEDICAL TREATMENT

*Dr. Ludwik Sternbach*

The word *mithyā* in the legal literature (Manu, Yājñavalkya, Nārada, Bṛhaspati, Baudhāyana, Āpastamba, Kautilya, Vyāsa, Yāma and others) has generally meaning of "falsely", "improperly" or "wrongly"

The word *mithyā* in philosophical literature (Tarkasangraha, Nyāyakośa, Nyāyasūtra, Pañcapādikā, Abhidharmakośa, Pramāṇavārttika, Laṅkāvatāra-sūtra and others) has generally the meaning of "error", false conception", "false apprehension", "illusion"

Taking into consideration both these meanings, the interpretation of "mūṭhyā" medical treatment in the legal literature (Mn 9 284, Y 2,242) shows that physicians were legally responsible not only for improper or dishonest medical treatment, but also for misapprehension (*culpa levis*) due to ignorance but not due to an error (misapprehension)

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## 18 MONUMENTAL BUILDINGS IN INDIA AND THEIR SIGNIFICANCE

(15th and 16th Cen )

V R Talvalkar

(1) Monumental edifices of 15th and 16th Cen in India are of interest. These are (1) Darya Khan's tomb, Ahmedabad, (2) Alifkhan's tomb, Dholka, both in Gujarat, (3) Sher-Shah's tomb, Sahasram, (4) Govind Dev's temple, Vrndāvana, both in north, (5) Jami Masjid, Vyapur in the Deccan, (6) Muhammad Ghaus' tomb, Gwalior and (7) Atgah-Khel tomb, Baroda, both provincial. These compare well with European buildings of dates close to them. They (Indian) are covered with domes and pendentives or vaults. Misunderstanding prevails that their construction was borrowed from outside (Constantinople). Domical construction was well known to Buddhists and Hindus before Muslims conquered India (beginning 13th Cen). Rudra Mahalaya, Sidhpur, largest Hindu domed building known (early 12th Cen). (2) Hindus built temples in glorification of and devotion to God. Muslims built mosques for self glorification, during life time. Mosques were for offering congregational prayers. Temple was meant as house of God where individual prayers were offered. They were adorned with sculpture, ornament and high soaring śikhara of ever increasing height and of enchanting form, anterior to the first church of Charlemagne (9th Cen). In rock-cut caves in the vallies of the Narmada, the Tapi and hills of Udayagiri near Sanchi and at Mamalpuram on eastern coast, Buddhist and Hindu craftsmen learnt art of cutting stones of any desired form. They mastered principles of solid and sphericle Geometry, while excavating caves with circular vaults (mid 3rd Cen B C to 8th Cen A D), long before Byzantines used pendentives. Indians needed no borrowing pendentives from abroad for Bijapur dome. Star shaped plan of early temples in the south inspired Hindu craftsmen to evolve a plan for a dome of ever increasing size like that of Gol Gumbaz at Bijapur for their new master.

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## 19 THE ANCIENT HERITAGE OF OUR ART

*V. S. Wakanker*

It is generally thought that our heritage in Art comes from Ajanta, Ellora and Bagh. They are the limelight perfections of a tradition which must have their origin in remote past. The author through this brief narration has tried to link up the gap between this golden period art and the palaeolithic and proto-historic art of Bhopal, Mirzapur, Singirni, Mohenjodaro and Harappa. The linear expression which is the soul of Indian art came down from generation to generation from those artists who even in their hard life left a rich treasure of Art. Students of Indian art must study this chronological development through decades.

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## SECTION XIV . RAJASTHAN — HISTORY & CULTURE

### 1 SOME INTERESTING VISHNU IMAGES IN SARDAR MUSEUM, JODHPUR.

*R C Agarwala, M. A.*

The Sardar Museum, Jodhpur has a rich collection of Vishnu stone sculptures recovered from various places of Marwar i.e. Mayador, Kirādu, Didwānā, Taila, Pali etc. Of these, most interesting is that from Didwānā, depicting Vishnu in his Buddhāvatāra. In this sculpture, Vishnu is seated in *vaddhapadmāsana* and one *anjali* over the other. Meditating as the deity is seated on the upturned lotus throne, the *chaturbhūja* Vishnu holds the *vanamālā* in both of his upper hands. Here lies the peculiarity of the image. The rest of the details are somewhat similar to D 37 image of the Mathurā Museum. I think the above image (from Didwānā, Marwar) is certainly a rare piece of Indian Art.

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### २ विवाहले और मंगल-काव्योकी परम्परा

अगरचन्द नाहटा

जीवनके उल्लासदायक अनेक प्रसंगोमे विवाह अत्यन्त आनन्द-मंगलका प्रसंग है। कवियोने इस प्रसंगका वर्णन बड़ी ही सुन्दर शैलीमें किया है। विवाहके वर्णन-प्रधान काव्योकी सजा 'विवाह', 'विवाहलौ', 'विवाहला' पाई जाती है। चौदहवीं शतीके प्रारम्भमे ही ऐसी स्वतंत्र रचनाओका प्रारम्भ होता है जिनकी परम्परा २०वीं शताब्दी तक निरन्तर चली आती है। प्राचीन रचनायें जैन विद्वानोकी हैं और उनमे द्रव्य और भाव दोनों प्रकारके विवाहोका सुन्दर वर्णन मिलता है। भाव विवाहमे आध्यात्मिक रूपकोकी प्रधानता है। जैनाचार्योंका मयमश्री दीक्षाकुमारीके साथ विवाह सम्पन्न कराया गया है। दो रचनायें अन्तरंग अर्थात् आन्तरिक विवाहके वर्णनवाली भी प्राप्त हैं। जैनाचार्यों और आन्तरिक विवाहवाली १६वीं शताब्दी तककी ही रचनायें मिली हैं। पति-पत्नीके सम्बन्ध जोड़ने रूप विवाह जैन तीर्थंकरो व महा-पुरुषोसे सम्बन्धित है। ऐसी सबसे अधिक रचनायें नेमिनाथके विवाहप्रसंगकी हैं। पारसनाथ, शातिनाथ, सुपार्श्वनाथ और महावीर स्वामीके विवाहले भी मिलते हैं। अन्य महापुरुषोमे

आर्द्रकुमार, कयवन्ता, जम्भू, मंगलकलदा, शालिभद्रके विवाहले-काव्य प्राप्त है। कुल जैन विवाहले ४० तरीय प्राप्त हुए हैं।

गुजरात जैनेतर कवियोंने भी लगभग ४० विवाहले बनाये हैं, जिनमे कृष्ण, शिव, जानकी, नामलगाह आदिके विवाहले अधिक मिले हैं। उनमें सबसे प्राचीन नरसी रचित सामलशाहका विवाहला न रामर रचित धेणीवत्तराज विवाहला १६वीं शतीके है।

राजस्थानीमे पद्मा तेली रचित रत्नगणी-विवाहला १७वीं शतीमे रचा गया जो रत्नगणी-मगलके नामसे अधिक प्रसिद्ध है।

हिन्दीमे विवाहवर्णन काव्योंकी सजा 'विवाह' के साथ 'मंगल' भी पाई जाती है। नरहरिदास 'रत्नगणी-मंगल' हिन्दीका पहिला मंगल काव्य है। नददास, तुलसीदास आदिके भी रत्नगणी-मंगल, जानकी-मंगल, पार्वती-मंगल आदि मिलते हैं। अन्तिम काव्य भवानी-मंगल स० १९६४ मे रचा गया है। वर्तमानमे मंगल काव्य पचासो है पर वे विवाहवर्णन वाले न होकर नवितान्य हैं।

### 3 THE RĀJAPRASĀSTIMAHĀKĀVYA OF BHATTA RANACHODA

*V G Ralhurkar*

The Rājaprasāstimahākāvya of Bhaṭṭa Ranachoda is a historical work which seems to have escaped the notice of oriental scholars and historians. The work is composed in celebration of the construction of a big lake called 'Rājasamudra' by king Rājasimha of Udayapura in samvat 1732 (1 c 1674 A D). The poet, who is a contemporary of the king, describes the exploits of king Rājasimha, his genealogy, his construction of the lake and also the exploits of his son Jayasimha.

The paper tries to discuss the contents in four parts — (1) Benediction to various gods, (2) Cantos I to V, (3) Cantos VI to XX, (4) Cantos XXI to XXIV. The conclusion is that the work is important as throwing light on the Rājasthāna history from 1651 A D to 1679 A D.

## ૪. રાજસ્થાની અને ગુજરાતી-રૂપરચના

અધ્યા કેશવરામ કા. શાસ્ત્રી

મૂળમાં “રાજસ્થાની” એવું ભાષાનામ બતાવટી છે અને કોઈ પણ પ્રાચીન ગ્રંથમાં નોંધાયેલું નથી, સર જ્યોર્જ એ ગિયર્સને “ભારતીય ભાષા-સમીક્ષા”ના ગ્રંથોમાં મેવાતી, માળવી, જૈપુરી, મારવાડી આ ચાર બોલીઓ રાજપુતાનામાં વ્યાપક હોઈ અને એ બધું રાજપૂત રાજાઓના સ્થાન હોઈ “રાજસ્થાન” ગણાય છે તેથી આ સમગ્ર પ્રદેશની ભાષાઓ “રાજસ્થાની” એવી નવી અન્યથા સંજ્ઞા સ્વીકારી છે. ટેક્સિસ્ટોરીએ મધ્યકાલીન ગુજરાતીને “પશ્ચિમ રાજસ્થાની” કહી છે — એ આ પાંચે ભાષાપ્રકાર એકમેક સાથે કૌટુંબિક સબંધમાં ખૂબ નિકટ છે તેથી રૂપરચનાની દૃષ્ટિએ આ પાંચે ભાષાપ્રકાર એક પરપરામાં છે અને પશ્ચિમ હિંદીના બધારણથી પાર્થક્ય ધરાવે છે પ્રત્યયોમાં અને અનુગોમાં કેટલીક વિભિન્નતા પ્રાંતભેદે હોવા છતાં બાકી અનન્ય પ્રકારનો છે રૂપરચનામાં વિકારક અગમ આ પાંચે પ્રકારમાં અગતે છેડે જાનુ હોવું હિંદીથી એનું પાર્થક્ય સ્પષ્ટ કરે છે હિંદીમાં ત્યાં ‘ए’ સાર્વત્રિક છે અને એ રીતે રાજસ્થાનીની રૂપરચનામાં રહેલી વિભક્તિઅગતી અનન્યતાથી હિંદી બુદ્ધિ પડી જાય છે હિંદી આ-ચૂથની ભાષા છે ત્યારે રાજસ્થાની-ગુજરાતી બો-ચૂથની ભાષાઓ છે સર્વનામોમાં રાજસ્થાની-ગુજરાતી લગભગ અનન્યતા જ ધરાવે છે, બેશક મેવાતીનું વલણ હિંદી તરફ ઢળતું જરૂર જણાય છે ક્રિયાપદોમાં તો રાજસ્થાની-ગુજરાતી સર્વથા જૂતાં રૂપોની પરપરા સાચવી મૂળ રૂપો આપે છે, જ્યારે હિંદીમાં તો મોટે ભાગે કૃદતો ધરાવતી રૂપરચના વ્યાપક બની ચૂકી છે આમ ભાષાચૂથની દૃષ્ટિએ રાજસ્થાની અને ગુજરાતી એક પ્રકારમાં છે

## SECTION XV GUJARAT—HISTORY AND CULTURE

### 1 INTWA HILL EXCAVATIONS

*G V Acharya*

Intwa Hill is situated some five miles east of Junagadh near Dūdheshwar Plantation at the foot of Mt Girnar. It is so called because its top is strewn all over with bricks and brick-bats.

This fact led the Department of Archaeology in Saurashtra to examine the site. Dr N P Chakravarti, the Director General of Archaeology in India, also was shown the place as a prospective site for undertaking excavations.

So the Saurashtra Government decided to dig trial trenches and pits at the site in the hope of finding a Buddhist Stupa. This work was entrusted to Mr G V Acharya, the consulting expert of the dept. As luck would have it, a foundation brick-wall was struck within an hour and a half, and after a two day's turn over it became clear that the expected Stupa might turn out to be a big Vihar used by the Bauddha Bhikkhus, which was later confirmed.

The site as it now stands exposed is a big area 450' by 200', having a centrally paved courtyard (76' by 63') with six rooms (10' by 10') each on the northern, eastern and southern sides and a lobby running in front of them. There is a built-in gutter on the north and bath rooms with probably soak-pits in the south-east corner. The west side seems still to be without rooms.

There is also a paved bath surrounded by rooms and lobbies unearthed at a distance of about 360' by 80' south-east of the main area.

From the excavations many antiquarian relics have been recovered. Important amongst them are pieces of glazed pottery, both plain and decorated, such as, parts of earthen jugs, cups, bowls, red bricks (18" by 12" by 3"), drain cover-tiles (10" by 7" by 1") with two holes for lifting

them, a four-legged rectangular chutany stone, a few copper coins, one baked red clay seal in positive, stone weights, some pieces of mica. These antiquities help to place the site very early—almost going back to pre-christian period

There is considerable importance of the excavations. There are many rock-cut Vihars near about Junagadh but this newly exposed site is the only structural Vihar and that too built with bricks, in this part of India

## ૨. ભાષાની શુદ્ધિ

### સ્વામીશ્રી ભગવદ્વાચાર્ય

ગુજરાતી ભાષામાં જે માધુર્ય રહેલું છે તેનું રક્ષણ કરવું એ પ્રત્યેક ગુજરાતી સાક્ષરનો પરમ ધર્મ છે. પણ આ માધુર્ય સાક્ષરોના હાથે જ નાશ પામી રહેલું છે. કાવ્યોમાં, હિન્દીર્ષના વિચારના અભાવે કાવ્યમાં રહેલી સ્વાભાવિક મધુરતા પ્રતીતિમાં આવતી જ નથી. વ્યાકરણના નિયમો કેટલાક તો એવા છે કે જેનું પાલન કરી શકના ડોઠ પણ સમર્થ થયો નથી, થવાનો પણ નથી જેમકે મારુ, તારુ, તેથી, તેમનું, તેમની ઇત્યાદિ પદો એવા છે કે જેને કવિઓ કદી મારૂ, તારૂ, તેથિ, તેમનૂ, તેમનિ ઇત્યાદિ રૂપે પણ વાપરે છે. વ્યાકરણના નિયમનો ભગ એ સાહિત્યના શિરઝેદ જેવા છે. તેથી જેમ લજ્જાય તેમ જ બોલાય. આ જે એક આર્યભાષાનું પવિત્ર ચિહ્ન છે, તેને સાચવવા માટે વ્યાકરણના નિયમો વધારવા જોઈએ એવા અમુક નિયમોના અભાવે તારુ એજ શુદ્ધ હોઈ શકે છે, તારૂ એ અશુદ્ધ જ ગણાશે. તેથી કાવ્યમાં તારૂ આ રીતે દીર્ઘ લખાયેલું હશે તે અવશ્ય વ્યાકરણની દૃષ્ટિએ અશુદ્ધ હશે અને અશુદ્ધ શબ્દોના ઉપયોગથી બનેલું કાવ્ય પણ અશુદ્ધ જ થશે. તેથી આવા અને એના જેવા બીજા પણ કેટલાક શબ્દો-પદોની શુદ્ધિ માટે આ નિબંધમાં આગ્રહપૂર્ણ પ્રાર્થના કરવામાં આવી છે.

## 3 SUN-CULT IN GUJARAT AND SAURASTRA

*P N Bhatt, Sahityaratna*

The Sun-god, who was popular in the Vedic age, continued to be worshipped even in the post-Vedic period. The cult of Sun-temples is said

to have been imported by Sāmba of Surāstra. The Epics and the Puranas including mātmyas contain many references to the spread of the Sun-cult in Gujarat.

The old inscriptions of Western India allude to a number of Sun-temples, the period of which ranges from the fifth to the fourteenth century. The Sun-cult was very popular in Gujarat from the Maṭraka period to the Chaulukya period. It may be due to its great prevalence in all parts of India during that period.

The archaeological remains of the old temples and icons of the Sun-god fully corroborate the data supplied by the literary and epigraphic sources. The earliest Sun-temple seems to be that at Gop, while the latest one is probably the Sun-temple at Baroda. The recently identified Sun-icons at Pij (near Nadiad) deserve special notice.

The influence of the Sun-cult may also be traced to the choice of the Sun-god as kula-devatā of certain castes in Gujarat and Saurashtra. The name-endings like 'ādityā' and 'mitra' in personal names point to the popularity of the Sun-cult in Gujarat. The name-ending 'āta' in certain place-names of Gujarat also seems to be derived from 'āditya'.

At present the sun-cult has, however, merged into Vaiṣṇavism and Sūrya is now worshipped as Sūrya-Nārāyaṇa.

#### 4 'PHĀPHĀ' (VAIN EFFORTS) AND ALLIED WORDS

(Two particular types of Gujarati reduplicatives)

H C Bhayani

Derivation of *phāphā* (connected with Deśya *vāvampha* 'to strive') and its extension with-ol, viz., *phampholva* 'to search intensively here and there,' and of *plamphosiū* (a reduplicative from MIA *phusa* - OIA *spřs-*). On the basis of these derivations, the formation of Gujarati reduplicative verbal bases like (1) *khamkhāl* 'wash', *chanched* 'tease' etc. and (2) *kha(d)khaḍ* 'rattle', 'clank', *ba(d)bad* 'prattle', etc. is discussed.

## ૫. ગરબો

ચૈતન્યબાળા જયેન્દ્રભાઈ દીવેટીઆ, ગેમ એ

ગરબી ગુજરાતનું ગરબે ધૂમતી શોભે ધરતીને આભા

ગરબો ફેરીને માંડી દીવડો પ્રગટાવિયો, અગમગ ગરબો થાગ .

ગરબો એટલે ગરબી ગુજરાતનું સમકારી ધન સંક્રાંતિમાં ગરબાનું ચાલન ગુજરાતનું હૈયે સદાય રમી રહેતું આવ્યું છે અને રમી રહેને

ગરબે ધૂમતાં સ્ત્રીઓને શારીરિક કસરત સાથે માનસિક પ્રદુષ્કતાને ખીલવાનો પણ પૂરો અવકાશ મળે છે. ગરબે ધૂમતા તેની અતર લાવનારો આનંદિન યનતા, પગડે પગડે તે હૃદયનો રસ રેડે છે અને તેથી મુલાસિત બનેલી ધગતી પાવુ ગોબી ઊંડે છે હૃદયના ભાવથી રેલાતા સંગીત સાથે પગનો હમકો દેતા નળે આભ અને ધરતીની એકના આધે છે ગરબો એ ગુજરાતનું લલિતકળા છે

‘ગરબો’ અને ‘રાસ’ બંને એક સ્વરૂપના જે નામ છે ગોલાતી ભાષામાં ‘ગરબો’ શબ્દ વધારે પ્રચલિત છે રાધાકૃષ્ણના આપણે રાસ કહીએ છીએ કૃષ્ણ અને ગોપીઓનો રાસ તે આત્મા કહેતા જીવાત્મા અને પરમાત્માનો રાસ છે, એ રાસ અખડ છે માટીના ઘડામાં છિદ્રો ફરી, તેને ખડીથી ધોળી, અદર દીવો પ્રગટાવી ગોળાકારે સ્ત્રીઓ માતાજીના ગીત ગાય છે તેને આપણે ગરબો કહીએ છીએ તત્ત્વચિન્તકોએ ગરબાની આ રચનાને દેહની ઉપમા આપી છે નાનાછિદ્રઘટોદરસ્થિતમહાદીપપ્રભાભાન્વર જ્ઞાન યસ્ય તુ ચન્દ્રુરાદિકરણદ્વારા વહિ સ્પન્દતે ॥

ગરબો ખીલે છે તાળીઓના તાલથી વર્ષાઋતુમાં વર્ષાથી લીલી થયેલી ધરતી ન્યારે શોભી ઊંડે છે તે વખતે આસો મહિનાના અન્વાણિયા પક્ષમાં પોળે પોળે ને શેરીએ શેરીએ તાળીઓથી ગવાતા ગરબા આપણે સાલણીએ છીએ સમૂહ સંગીતથી ગરબાની હલક વધે છે ગરબો એ સમૂહનૃત્યનો એક પ્રકાર કહી શકાય

ગરબા ગુજરાત અને સૌરાષ્ટ્રમાં પ્રચલિત છે તે વિવિધ પ્રકારે ગાર્હ શકાય છે દાડિયાના ગરબા, ગાગરોથી ગવાતા ગરબા, ઘડામાં દીપ પૂરીને ગવાતા ગરબા, તથા ખજરી, મજરા વગેરે સાથે ગવાતા ગરબા

સ્વ નરસિંહરાવ ગરબો શબ્દની વ્યુત્પત્તિ ‘ગર્ભદીપ’ શબ્દ ઉપરથી આપે છે શ્રી કે કે શાસ્ત્રી લખે છે કે તામિલ દેશોમાં મયવન-નંપિન્નઈ (કૃષ્ણ-રાધા)ના વિહારોમાંનો એક નૃત્યપ્રકાર કુરવઈ કૂટ્ટુ કરીને હતો, આપણી પરિભાષામાં એ જ ‘રાસ’ શબ્દ હતો કુરવઈ દ્રાવિડ ભાષાનો શબ્દ નૃત્યનો ખ્યાલ બતાવતો હતો તે પછીથી ‘રાસ’ની જગ્યાએ વસ્તુ માટે પ્રચલિત બન્યો જણાય છે કુરવઈ-ગરવૈ-ગરવી અને ત્યાર પછી ‘ગરબી’ શબ્દ

થયો અખાના સમયમા થઈ ગયેલા ભાણુદાસ કવિની ‘ગગન મહાની ગાગરડી ગુણુ ગરખી રે’ વગેરે પદિતઓમા ‘ગરખી’ શબ્દ મળે છે

કવિ દયારામની ગરખીઓ ખૂબ જ લોકપ્રિય બની છે ગરખીનું સ્વરૂપ નાનું છે, જ્યારે ગરખાનું સ્વરૂપ મોટું છે

અર્વાચીન કવિઓમાં શ્રેષ્ઠ રાસકવિ તે કવિશ્રી ન્હાનાલાલ કવિશ્રીના રાસ એટલે ગુજરાતનું અમૂલ્ય ધન કવિશ્રીએ રાસને ગુજરાતનો શ્રીકૃષ્ણ દીધો રસવારસો કહી ગુજરાતનું નાવ્યમૂર્તિ કહી છે

નવરાત્રના દિવસોમા વચમા દીવી મૂકી ફરતા ગોળાકારે સ્ત્રીઓ સમૂહમા મુખ્યત્વે માતાજીના ગરખા ગાય છે કૃષ્ણ-ગોપીના રાસ-એક કૃષ્ણને એક ગોપી-૬-૬મા રમાય છે ગીયતે રસેન દ્વામ્યામ્ તે ગ ર યો વચમાની દીવી તે અખડજ્યોતિનું પ્રતીક એ જ્યોતતી ફરતા બેના એક એવા અનંત જોડકા ગોળવર્તુલાકાર રાસ રમે છે, તેને આદિ તેમ જ અંત નથી એ જ રીતે પરમામાની અખડ જ્યોતિની આજુબાજુ સમસ્ત બ્રહ્માંડનો રાસ રમાઈ રહ્યો છે, એ વિશ્વમંડળને આદિ કે અંત નથી

એ રાસ, એ ગરખો અનંત છે

## 6 ĀNARTA — LAND OF DANCERS ?

*Umashankar Joshi, M A*

Ānarta is mentioned in the Purāṇas as also in Pāṇini's work and Rudradāman's inscription at Junagadh The Mbh and the Padma give 'Ānarta-Naiṣṭāh' also, which, perhaps, prompted the late Dr A B Dhruva to suggest that 'Ānarta' could be derived from 'an-ṛta', it being looked upon as a land where non-observers of 'ṛta' (the sacrifice) i e Dasyus, Anāryas lived The Purāṇa refers to Ānarta as the land of Ānarta, the son of Saryāti, the son of Manu A third possibility worth considering is that of deriving it from 'nrt' After Kṛṣṇa prescribed detailed precautionary measures to the Andhaka-Vṛṣṇas of Dwarka (including the giving up of wine) against Śalva's attack, we find 'all the natanartakagāyanāh of Ānarta turned out' of the city The Ādi Parva also says that when Arjuna passed a few days with Vāsudeva on Mt Raivataka in rest, he saw the natanartakas, in his company Ānarta seems to be taken as a land famous for its dancers The Harivaṃśa narrates how Pradyumna and other Yādavas, disguised as natas, enter Vajrapura



The Brhatsamhitā associates this part of the country with *natanartakas*. The territory surrounding Ānartapura (modern Vadnagar) is the home of Nāyakas, indigeneous dancers. It is interesting that the Sabhāparva gives 'Natanartakāḥ' as the name of a territory, though this section may not be very old, as it refers to 'Gurjarāḥ' as well. The Bhandarkar edition gives 'Natanāyakāḥ' as a variant. The word 'Ānarta' can be derived from 'ā + nṛt' as Medini and Amara obviously do. Monier-Williams gives 'Ānarta' (the territory) under 'ānṛt'.

If the *nṛt*-origin of the word 'Ānarta' is accepted, there would be a possibility of deriving the word 'Lāta' from 'Nartaka'.

## 7. SUN - WORSHIP IN GUJARAT, WITH SPECIAL REFERENCE TO KHAMBHĀT (CAMBAY)

*Umashankar Joshi, M. A.*

There were centres of Sun-worship in Gujarat. The Sūrya-mandir at Modhera is well-known. The Sābarmatī valley seems to have such centres, the most outstanding being Kotyarka on its confluence with the Hāthamati. Proper names of persons (Vakamāt, Devāyat) and places (Malātaj) betray the popularity of Sun-worship. The most interesting example is Khambhāt (Cambay). It is the Stambhatirtha of the Skanda Purana, and the 'kha' could be explained by Hemachandra's rule giving either 'tha' or 'kha' for 'sta' (Stambhanakapura mentioned by Abhayadevasuri is the modern Thāmaṇā). There was a controversy raging for a long time in Gujarat as to whether 'Khambhāt' could be better derived from 'Stambhatirtha' or 'Skambhatirtha'. Śrī R. B. Jote pleaded in favour of the 'Skambha' stem suggesting that Khambhāt was a centre of phallic worship. The Skanda Purana gives two derivations. The place was called 'Stambhatirtha' because (1) the Mahīsāgarasamgama was full of arrogance (*stambha*), (2) there was a Pillar of Conquest (*Jaya - stambha*) erected and a linga called Stambheshwar installed at the place. Though the Purana refuses to give any inkling of 'Skambha', it does take cognisance of linga-worship. What is surprising is that the controversy about the first part of the word 'Khambhāt' showed no interest in the latter part of the word, viz. *āt*, which seems in all probability to be from 'Āditya'. The Skanda says that Nārada had an idol of the Sun installed as Bhattāditya at Stambhatirtha and also refers to Jayāditya. The Arabic sources significantly give 'Khambayat' or 'Khambat'. The word 'āditya' gives 'āt' as in modern Gujarati 'ātavār'.

(Sunday) Khambhāt seems to be a confluence, or at the confluence, of the phallic worship and the Sun-worship

## ૮. પશ્ચિમ ભારતના પ્રાચીન રક્ષણહારો

શ્રી નાથાલાલ મંડળી

શાહચુદીનથી હારેલા રોહોડો તળ દિલ્હીની નજીકના બળવાન રાષ્ટ્ર કેવી રીતે બનાવી શક્યા એ પ્રશ્ન છે આ અગે એમને ડોઈ બળવાન ઓથ મળી હોવી જોઈએ એ ઓથને લગતી માહિતી ‘આગમવાણી’ નામે ઓળખાતા જૂના ભજનોમાંથી મળે છે

દેવાયત પડિત ને થવણુ જેવા એ ભજનકારો બિનસાપ્રદાયિક હોઈ નિષ્પક્ષપાત હતા, આથી એમના ભજનોમાં આવતી માહિતી ઘણી ભરોસાપાત્ર છે આ ભજનો પરથી માલમ પડે છે કે મુસલમાનોના હુમલા થયા ત્યારે પશ્ચિમ ભારતના ખરા રક્ષણહાર રાજાઓ નહી, પણ રામદેવજી જેવા પ્રજાના આગેવાનો હતા ભજનોમાં રામદેવજીને ‘નકલક’ અવતાર તરીકે ને એમના સાથીદારોને ‘વીર’ તરીકે વર્ણવ્યા છે આ વીર પુરુષોએ મુસલમાનોને અજમેર પાસે સખ્ત હાર આપી હતી ને કુતુબુદ્દીનની નિષ્ફળ કોશિશ પછી છેક અલાઉદ્દીન ખીલજીના વખત સુધી દિલ્હીના સુલતાનોએ આ પ્રદેશ પર ચડાઈ કરવાની હિમત કરી નથી આ વીર રક્ષણહારોને ઇતિહાસ ભૂલી ગયો છે, પરંતુ એ વખતના લેખકોએ એમને પોતાના સાહિત્યમાં અમર કર્યા છે, એટલું જ નહી, રાજપુતાના, કચ્છ ને સૌરાષ્ટ્રની પછાત ગણતી જાતિઓના વીર લોકો હજી એ ‘નકલક’ અવતારને પૂજે છે

## 9. SOME INTERESTING SCULPTURES FROM THE OLD IDAR STATE TERRITORIES

B L Mankad

A set of interesting sculptures found near the ruins of a few small Gupta brick temples in Devnī Morī was brought to the Baroda Museum before a couple of years and this was recently complemented by a collection of many more interesting sculptures from Rodā, Śāmalājī etc

Of the Devnī Morī set, some figures of dwarfs are very interesting These are of two different types—a pure Indian type with jatāmukuta and

a rather big belley and figures with barbarian features and non-Indian queer head-dresses Small standing figures of Mātrikās beautifully modelled like early Buddhist figures, are also found in this set All these sculptures are of dark-blue chist stone and belong to *cir* 6th century. A D

Of the sculptures from Sāmālājī, the Mātrikā group is very interesting It contains beautiful figures of Māheśvarī, Kaumārī, Chāmundā, Vārāhī Indrāṇī etc Though the cult of the Mātrikās had not yet reached the zenith of popularity, it was nearing that stage in 6th and 7th centuries and these sculptures may well indicate the existence of a temple of Sapta or Ashta Mātrikās There are also interesting images of Śiva, Pārvatī as Bhīlan, Kārtikeya, Anantabrahmā etc

Amongst the sculptures from Rodā are two double-faced seated headless heavy sandstone images of Sūrya These are neatly carved, have four hands holding lotuses, and small seven horses on the pedestal These belong to *cir* 11th century A D The third image of Sūrya comes from Gadhā on the banks of the Sabermaty It has two hands four attendants, a halo, Kīrtanamukuta and wristlets

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## 10 THE TEMPLE AT GOP

*J M Nanavati, M A*

The temple at Gop in Barda Hills in Halar District of Saurashtra is perhaps one of the oldest known temples in the history of temple architecture in Saurashtra No epigraphical record of the temple is found The plan of the temple is very simple The most important part of this temple is Shikhar constructed on the corbel principle with its hollow interior rising on the south side in the form of a stepped pyramid forming three storeys, having a chaityan window of peculiar shape like that of a peacock's feather, with a round niche above two other chaityan windows of the same type, on each face, which all originally contained figures This may be an evolving style of Saurashtra The development of this style can be marked in succeeding temples of pre-chaulukyan period

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## 11 AN ACCOUNT OF SULTAN MAHMUD GHAZNAVI'S EXPEDITION OF GUJARAT FROM FARRUKHI'S QASIDAHS

*Dr C R Nark, M A, B T, Ph D*

Mahmud Ghaznavi was accompanied by Farrukhi, one of his court-poets in his famous expedition of Somanath. To my belief, the Qasidah (i.e. purpose-poem) composed by the poet to celebrate the triumph of his "Lord" is of considerable historical value because it supplements the account of the raid collected from the hitherto available sources. So the important relevant portions are given in the paper with the Persian originals.

The poet begins the narration with an account of Mahmud's army crossing through the desert. He gives some picturesque details regarding a few things about that part but does not make any specific reference to intermediary stages during the march across the desert.

The first place whose name he accords is the strong fort of Ludorva. From there, the army proceeded and passed close to the Chiklodar Mata Hill and thereafter arrived at Anhilwara Pattan. In the further march, they came across Mudhera and from there advanced straight to Delvada. At last, on reaching Somanath, the terrible drama of bloodshed and carnage was enacted. The temple was divested of wealth and was finally burnt to the ground.

Then the Sultan started on his return journey, in which he came across a creek. He plunged his horse into water, followed by the whole army. Thereafter he reached the fort of Kandah from which he dislodged Bhimdev. Then he went to Mansurah.

In another Qasidah, the poet narrates an event on which the Sultân had to encounter with enormous difficulties in the desert, he lost the way and there was no possibility of getting over the perilous situation. In the meanwhile some light became visible in a corner, which as it were beckoned the Sultan. Some cavaliers pursued the light in response to the royal order and came upon a camp.

The account given by Muhammad Qasim in the *Tarikh-e-Farishtah* (completed in A.D. 1606), in which the Sultan was led astray by a devotee of Somnath, who had offered to act as a guide, but to avenge the desecration of his Deity, had intentionally brought the army to a place where water could not be procured, seems to be a version of the same incident as narrated by Farrukhi.

## 12 THE ARCHAEOLOGICAL EXPLORATIONS IN HĀLĀR

*P P Pandya, M. A*

The peninsula of Saurashtra is reputed to be an ancient and prominent seat of ancient culture. Prehistory of Saurashtra is shrouded in mystery. In its historic period it has been a Grand Trunk road of the most of the tribes and races passing southwards from the Indo-Gangetic plains. Extensive trade was going on between Rome and India through the ports of Saurashtra.

In order to trace prehistory and history of Saurashtra, Archaeological explorations were undertaken by me specially in Hālār District, as the excavations at Vasai near Jamnagar supplied useful datum for the Chronology of pottery. Vasai excavations revealed a beautiful sequence of early historic pottery. In this excavation Red Polished ware has been found below a coin of Kumar Gupta. In the subsequent habitation layers pottery of different types and fabric with black-on-red designs were found.

The explorations revealed Red Polished ware at (1) Alīā Bādā, Bharānā, Hadiānā, Lākhābāval, Modā, and Baid in Hālār, (11) at Kutānā, Shrinagar, Bokhīrā, Adodar, Junāgadh, Somnāth and Sānā in Sorath, and (111) at Valbhīpur in Gohilwad. Vasai type painted black-on-red pottery was found from Āmarā, Mori, Jivāpur, Lākhābāval in Hālār. Painted pottery—black-on-red—and Microliths—flakes and fluted cores—were found from Alīā Bādā, Modpur, Bhangol, Kotā, Lākhābāval, Ayer-Sinhan in Halar and from Amareli, Veni-Vadar, Motā Māchīālā in Amerali district. The painted pottery from Narmānā is interesting. It is painted on Buff and Chocolate slip in Geometric designs. It is well burnt and of finely lavigated clay. The pottery from Bhangol and Modpur is also painted on chocolate slip and bears some similarity in Fabric and type with that of Veni-Vadar and Motā Māchīālā. Some specimens of such pottery are obtained from Mori, Moda and Hadiānā in Hālār.

The microliths of Alia Bada are very interesting. They are of agate and chalsedony. The cores are fluted and have cross flaking on the back and base. Thus this microlithic industry has some bearing with that of Narmada Valley at Maheshwar.

The explorations in Hālār have thus revealed some links of microlithic industry in Saurashtra with that of Central India and the Ceramic industry may have some links with that of early historic phases of Northern India. Red

polished ware found at many sites in Saurashtra has similarity in fabric with that of those explored throughout Western India and at Maheshwar in Western Malwa

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### 13. BROACH UNDER INDEPENDENT NAWABS AND ITS TRAGIC END IN 36 YEARS (A. D. 1736-1772)

*Quazi Sayed Noorud-din Husain*

This paper is written with an object of giving some idea, as to how a small "State of Broach" was governed by the Independent Nawabs of Broach in the latter half of the 18th Century A D, and how it had its tragic end in the short period of 36 years, though it was ably managed by its rulers, by maintaining friendly relations with the neighbouring states of Baroda and Surat, and with the Peshwas of Poona

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### 14 SOME DIGAMBARA JAINA WORKS COMPOSED IN GUJARĀT AND SAURĀSTRA.

*Dr B J Sandesara, M A, Ph D.*

Gujarāt and Saurāstra have been the centres of Svetāmber Jains and hence of their literary activities for more than the last one thousand years. Information about the literary activities of the Digambaras in these regions is very important for a historical study of Digambara literature in general and literature of Gujarat in particular

The present paper takes note of the *Harivamśa Purāna* (783 A D) of Jināsena, *Brhat Kathakośa* (932 A D) of Hariseṇa and also of Apabhramśa works by Yaśahkīrti and Amarakīrti, who flourished in the 12th and 13th centuries respectively. The works of Jināsena and Hariseṇa were composed at Wadhvān and they are among the earliest extant works of Digambara literature. The *Candraprabhacarita* of Yaśahkīrti was composed at Umatā near Vadnagar in North Gujarāt and the *Chakammunaco* of Amarakīrti was composed at Godhrā

The paper incidently refers to the cultural contact between Gujarāt on one side and Karnātaka, the centre of Digambara Jainism, on the other, and concludes by saying that if more such works are brought to light they will be highly useful for the history of Digambara Jainism as well as for the cultural history of Gujarāt.

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## 15 VIMALAMANTRĪ ANE TEMANĀ PŪVAJO (IN GUJARATI)

*Dr Umakant P Shah*

In this paper is discussed the evidence of three Prasastis by Haribhadra Sūri, a contempory of Minister Prthvipāla, a descendant of the line of Vimāla Sāha and it is attempted to show that Ninnaya Śeth and his son Daṇḍapati Lahara, the chief ancestors of Vimāla Sāha, were indeed contemporaries of Vanarāja Chāvaḍā and that the general view that Vira was a son of Lahara, and therefore Ninnaya and Lahara cannot be contemporaries of Vanarāja, is less reliable though based on a single epigraph of the age of Haribhadra Sūri and Prthvipāla

It is also shown that the literary evidence of the Prasastis by Haribhadra Sūri is more reliable For the first time we obtain here a clear description of the Coin types of the Early Chālukya rulers of Pātan—Mūlarāja, Chāmuṇḍa, Vallabha and Dūrlabharāja, which is valuable in our search for Chalukyan Coins Haribhadra sūri, obviously on the basis of reliable information obtained from the Pātan court through Prthvipāla, says that Minister Vira, in charge of the Royal Mint of the above-mentioned Kings, introduced the figure of Laksmī on all the coins

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## ૧૬. મધ્યકાલીન સાહિત્યમાં ભક્તિશૃંગાર

શ્રી બિન્દુકુમાર માધવપ્રગાદ શાસ્ત્રી, એમ એ, બી ટી

વર્તમાન યુગમાં જે અનેક સાહિત્યક્ષેત્રોમાં ચર્ચારૂપદ પ્રશ્ન છે તે છે સાહિત્યમાં રસાનુભૂતિ આ નાના નિબંધમાં વિવિધ રસાનુભૂતિના પ્રકારની વિષદ ચર્ચા લગભગ અશક્યવત્ છે તેથી મેં મારા વિષયક્ષેત્રમાં ‘ભક્તિશૃંગાર’ને જ સ્વીકાર્યો છે મધ્યયુગના ઉપકાળથી, જેને શ્રી મુનશી જડનાનો—અધિકારનો યુગ કહે છે તે જમાનામાં વિદ્વંસેલ આ અદ્વિતીય ભક્તિ-પ્રણાલિકાને સ્પષ્ટ કરવાનો મારો આશય છે, અને વિશેષ લક્ષ્ય તો ત્રેમલક્ષણા ભક્તિનો

આશય, ઉદ્ભવ અને વિદ્યાસ નિરૂપવાનો છે સાત્ત્વિક શૃંગારભક્તિની જે પરપરા આપણા મધ્યકાલીન કાવ્યસાહિત્યમાં નજરે પડે છે તેનો વિદ્યાસક્રમ નિરૂપવાનો આશય છે

લક્ષ્મી નરસિંહ અને મીરાંતી નિર્દોષ કૃષ્ણભક્તિ સાથે નરસિંહના ‘સુરતસગ્રામ’ની વ્યસગતિ અથવા તો મીરાંતી સાત્ત્વિક કૃષ્ણભક્તિ સહિત અકૃત્રિમ આત્મનિવેદન-આત્મા ઇવનને શ્રીકૃષ્ણના ચરણકમળમાં નિવેદિત કરવાની સાત્ત્વિક ઓપણા-પ્રેમ દ્વારા રસમય બનાવેલ જ્ઞાન જે નરસિંહની કાવ્યભાવનાનું પ્રતીક છે તો પ્રેમ દ્વારા, નિષ્કામ આત્મસમર્પણ દ્વારા રસમય કરેલ-વિશુદ્ધ કરેલ-નિષ્કામ ભક્તિ એ મીરાંતી કાવ્યભાવનાનું પ્રતીક છે અલગત બંનેનું આલબન છે શ્રીકૃષ્ણ પરંતુ પ્રેમ દ્વારા મીરાં પોતાની ઇષ્ટમૂર્તિ શ્રીકૃષ્ણ સાથે સાયુજ્ય મેળવે છે, જ્યારે ‘જ્ઞાન’ દ્વારા નરસિંહ પરમાત્માની સાથે તાદાત્મ્ય અનુભવે છે

## ૧૭. ગુજરાતના સાંસ્કૃતિક ઇતિહાસની સામગ્રીના સાધન તરીકે “ધર્મારણ્ય માહાત્મ્ય”નું મહત્ત્વ

અંશા૦ હરિપ્રસાદ શાસ્ત્રી, એમ એ, પીએચ ડી

ધર્મારણ્ય-માહાત્મ્ય એ સ્કન્દપુરાણના વ્રાહ્મણવંશનો બીજો પેઢાખંડ ગણાય છે એમાં મોહરક(મોદેરા)ની આસપાસ આવેલા ધર્મારણ્ય પ્રદેશનું માહાત્મ્ય આપવામાં આવ્યું છે એમાં કાવ્યકૃષ્ણના બૌદ્ધ રાજા આમતો ને ગુજરાતના જૈન રાજા કુમારપાલનો ઉલ્લેખ આવતો હોવાથી આ માહાત્મ્ય સોલકી યુગ પછી રચાયેલું જણાય છે એમાં આ બે રાજાઓને સસરા જમાઈ તરીકે સાકળેલા હોઈ, એની ઐતિહાસિક સામગ્રી પર બહુ આધાર રાખી શકાય એમ નથી પરંતુ એમાં આપેલી ધર્મારણ્યના સ્થળોની ને એ પ્રદેશના બ્રાહ્મણોની વિગતવાર માહિતી પરથી આ માહાત્મ્યમાં ગુજરાતના સાંસ્કૃતિક ઇતિહાસની કેટલીક મહત્ત્વની સામગ્રી મળી રહે છે

એમાં મોહરકના બ્રાહ્મણોને દાનમાં મળેલા પચાવન ગામોની જે યાદી ત્રણુચાર સ્થળે આપેલી છે તે પરથી ગુજરાતના અનેક ગ્રામીણ ગામોના નામ જાણવા મળે છે ને એમાં દતાલી, વડોદરા, કપડવણજ, પાટડી, માતર ને હાસોલ જેવા હાલના ગામોનીયે ઓળખ પડે છે આ હિપરાત એમાં મોહરક (મોદેરા), અગ્રલજ ને બીજા કેટલાંક જૂના ગામોનીયે માહિતી મળે છે ધર્મારણ્ય ક્ષેત્રના તીર્થસ્થાનોની જે વિપુલ માહિતી આપી છે તેમાં મોદેરાના સૂર્યમંદિર, રવિકુડ ને માતગીમંદિર જેવા પરિચિત સ્થાનો નજરે પડે છે

આ માહાત્મ્ય ‘મોહપુરાણ’ તરીકે લખાયું હોઈ એમાં મોહરકના (અર્થાત મોહ જ્ઞાતિના) બ્રાહ્મણો ને વણિકોને લગતી માહિતી મહત્ત્વનું સ્થાન ધરાવે છે એમાંથી આ પ્રદેશના બ્રાહ્મણોના ગોત્ર, પ્રવર, અવટક, કુલદેવી ઇત્યાદિની વણી વિગતો જાણવા મળે છે નવમાં



અધ્યાયમાં જુદા જુદા ગોત્રના બ્રાહ્મણોનાં જે વિશિષ્ટ લક્ષણ ગણાવવામાં આવ્યા છે તેમાં એમના દેહ, આરોગ્ય, સ્વભાવ, ગુણદોષ, જ્ઞાન, રોગગાર તે મોજશોખને લગતી અનેક રસિક વિગતો નોધવામાં આવી છે

આમ ગુજરાતના સાંસ્કૃતિક ઇતિહાસના સંશોધનમાં આ માહાત્મ્ય સામગ્રીનું એક મહત્ત્વનું સાધન પૂરું પાડે છે તે તેથી એનો એ દષ્ટિએ તલસ્પર્શી અભ્યાસ થવો આવશ્યક છે

## ૧૮. ગુજરાતી ભાષામાં આરોહાત્મક સ્વરભાર

અધ્યા કેશવરામ કા શાસ્ત્રી

સામાન્ય રીતે અધી જ જીવત ભાષાઓમાં વધતે ઓછે સ્વરૂપે બે પ્રકારના સ્વરભાર (accent) હોય છે બલાત્મક સ્વરભાર (stress accent) અને આરોહાત્મક સ્વરભાર (pitch accent) બલાત્મક સ્વરભાર એ શબ્દની આંતરિક વસ્તુ છે પ્રત્યેક શબ્દમાં સ્વર સ્થાનભેદે બલાત્મક અને બલહીન એમ બે રીતે મળે છે બલહીનના પાછા બે ભેદ છે ૧ પૂર્ણ પ્રયત્ન અને ૨ લઘુ પ્રયત્ન આરોહાત્મક સ્વરભાર એ તો વાક્યગત છે વાક્યમાં સ્થાનભેદે શબ્દ જિએથી યા નીએથી બોલાતા હોય છે વૈદિકી સહિતાઓમાં ઉદાત્ત અનુદાત્ત અને સ્વરિત આવા ત્રણ સ્વરભેદ મળતા હતા પ્રાકૃતો અને સાહિત્યકીય સંસ્કૃતમાં એ પકડી શકાય એમ નથી રહ્યો, પણ વર્તમાન ભારત આર્ય ભાષાઓમાં આ સ્વરભાર બલાત્મક સ્વરભારની જેમ જ પકડી શકાય છે ઋગ્વેદની ઋચાઓમાં, જીવતભાષામાં આરોહાત્મક સ્વરભાર જે રીતે જોવામાં આવે છે તે જ પરપરા અઘાપિપર્યંત સચવાઈ રહી છે દા ત વાક્યમાં મુખ્ય ક્રિયાપદ કદી સ્વરભાર ધરાવતું નહિ છતા ગૌણ વાક્યમાં ક્રિયાપદ સ્વરભાર ધરાવતું જ હોય, સંબોધન હમેશા સ્વરભારમુક્ત હોય, ક્રિયાવિશેષણો પણ સ્વરભારમુક્ત હતા ગુજરાતી ભાષામાં પણ આ વસ્તુ મળી આવે છે આરોહાત્મક સ્વરભારવાળો શબ્દ એકથી વધુ શ્રુતિવાળો હોય તો એ અધા સ્વર જિએથી નથી ઉઠ્યારી શકાતા—એ સ્વરોમાના જે સ્વરમાં કે સ્વરોમાં બલાત્મક સ્વરભાર હોય તે જ જિએથી બોલાય આમ છતાં એ અત્યંત સ્પષ્ટ છે કે શબ્દો તો અધા જ બલાત્મક સ્વરભાર ધરાવતા હોય છતાં એ બલાત્મક સ્વર આરોહાત્મક ન પણ હોય, ન્યારે આરોહાત્મક સ્વરભાર ધરાવતા શબ્દોમાનો સ્વર સર્વથા બલાત્મક સ્વરભારવાળો હોય જ ગુજરાતી ભાષામાં પ્રાતભેદે બલાત્મક અને આરોહાત્મક સ્વરભારની માત્રામાં ન્યૂતાધિકતા અવશ્ય છે, અને સૌરાષ્ટ્રમાં આ બેઉ સ્વરભાર ખૂબ પ્રમળતા ધરાવે છે, ન્યારે ગુજરાત તળપદમાં એની મૃદુતા છે

## 19 CONTRIBUTIONS OF JAINISM TO THE MEDIAEVAL HISTORY OF GUJARAT

C B Sheth

Literature on the history of Mediaeval Gujarat has not taken adequate account of the unique contributions made by Jainism to the history and culture of Gujarat. We are much indebted to the Jains for preserving the history of the Chāyadās and the Chaulukyās of Anahilavāda. The *Dvyāśraya-mahākāvya*, the *Kumārāpāla Charita* and the *Siddha-Hema* Prastuti of Hemasūri, the *Kumārāpāla-pratibodha* of Somāprabhāchārya, the *Moharāya-parāya* of Yaśaḥpāla, the *Sukṛitasankīrtana* of Arisimha, the *Vasanta Vilāsa* of Bālachandra, and the *Prabandha Chinatāmam* of Merutunga are some of the Jain historical works that throw considerable light on the history of Gujarat.

Besides historians, the Jains have given to Gujarat statesmen like Lahira, Vimala Shah, Munjīla, Śāntu, Udayana, Vāgbhata, Āsuka, Āmrabhata, Yaśaḥpāla, Vastupīla and Tejaḥpāla, and many literary persons who have enriched Sanskrit, Prakrit and old Gujarati literature. The works of these Scholars throw considerable light on the social and cultural history of Gujarat.

The Jains have, moreover, adorned the hills and mountains of Gujarat with beautiful temples, but their greatest contribution is the principle of Ahimsā. With the 'counsel and consent' of Hemasūri, Kumārāpāla proclaimed *amāri* or forbade injury to all living creatures whether they lived in water, on the land or in the air. This edict of Kumārāpāla produced salutary effects which can be seen in Gujarat even to-day. Whereas even the Brahmins in many other parts of India take non-vegetarian diet, in Gujarat not only the Brahmins but all the high caste Hindus refrain from making their stomachs the graves of animals.

### ૨૦. મણિલાલ નલુભાઈ દ્વિવેદીનું સંશોધનકાર્ય

ડૉ. ધીરુભાઈ ત્રેમશંકર ઠાકર, એમ. એ., પી.એચ. ડી.

મણિલાલની પહેલા એ દિશામાં થયેલું કાર્ય મણિલાલની પાટણના ત્રથલગારોની સંપૂર્ણ તપાસ માટે વડોદરા રાજ્યે કરેલી નીમણૂક તે આઠ મહિના પાટણ રહ્યા બાદ રોને વ્યવસ્થિત કરવાની દિશામાં આ પહેલું સક્રિય પગલું ગણાય. તેમને બાદરો જોવામાં પડેલી મુશ્કેલીઓ લલિયા નારાયણભારતી યશવતભારતી તેમજ પેશ કરેલ તપાસનું નિવેદન, જપાવવા જોગ હસ્તલિખિત પુસ્તકોની યાદી અને જોયેલી હાથપ્રતો પૈકી ૨૬૧૯ની વર્ગીકૃત

સૂચિનુ પુસ્તક વડોદરા રાજ્યે બહાર પાડ્યુ હતુ, જેનુ નામ 'પ્રસિદ્ધજનપુસ્તકમન્દિરસ્થહસ્ત-લિખિતગ્રંથાના ક્રમપ્રદર્શકપત્રમ્' રાખવામાં આવેલુ

મણિલાલે નીચેના આર ભડારો જોયા હતા. (૧) કૌશળિયાવાડો-૧, (૨) કૌશળિયાવાડો-૨, (૩) કૌશળિયાવાડો-૩, (૪) ખેતરસી (? ખેતરવસી), (૫) ભાભાનો પાડો, (૬) લી'બડીનો પાડો, (૭) વાડી પાર્શ્વનાથ, (૮) શાળી (? સાળવી)વાડો, (૯) ઢઢેરવાડો, (૧૦) લુકા ઉપાશ્રય, (૧૧) રણુછોડ ભારદ્વાજ અને (૧૨) મણિશ કર દેસાઈ છેલ્લા બે ભડારો આજ્ઞાના છે મણિલાલના પુરોગામીઓ પૈકી કોઈને તે જોવા નહિ મળેલા તેને વિશે મણિલાલે કહેલી નોંધ સઘવીના પાડાનો તેમ જ મકા મોદી અને રૂપસાગરના ભડારો જોનારો તેમને જાણી જોઈને જોવા દીધેલા નહિ આજે એ ત્રણે હયાત છે સઘવીના પાડાના ભડારમાં કંઈ જોવા જેવી પ્રતો નથી એમ નોંધીને મણિલાલે આત્માસન લીધુ છે તે યથાર્થ નથી કારણ એ ભડાર આજે સૌથી મહત્ત્વનો ગણાય છે ઢઢેરવાડાનો ભડાર એટલે પૂર્ણતલનો નહિ, પણ પૂનમિયા ગચ્છનો ભડાર મણિલાલે જોયેલ શાળી (? સાળવી)વાડાનો ભડાર આજે હયાત નથી પોતે જોને સૌ પ્રથમ જોયાની નોંધ કરી છે તે લુકા ગચ્છનો ભડાર પણ આજે પાટણથી અન્યત્ર ખસેડાઈ ગયેલો છે કૌશળિયાવાડો ન ૧-૨ તથા ખેતરગી (? ખેતરવસી) નામના તાડપત્રોવાળા તેમ જ વાડી પાર્શ્વનાથનો ભડાર આજે પાટણમાં છે મણિલાલે ગણાવેલ 'કૌશળિયાવાડો-૩' આજે અસ્તિત્વમાં નથી ભડાર તપાસતી વખતે તેમની દૃષ્ટિ અથની પ્રાચીનતા પર રહેવાને બદલે અથવિશેષ પર મગાયેલી રહેતી એમ એમણે કહેલી નોંધો પરથી સમજાય છે પુસ્તકોની જાળવણીની નોંધ લઈને તેમની ગોઠવણીમાં માલુમ પડતી અવ્યવસ્થા વિશે, તેમ જ ભાગ્યે જ જોવા મળતી ટીપોમાં મૂકેલી અધૂરી અને ભૂલભરેલી વિગતો વિશે પણ તેમણે ફરિયાદ કરી છે

કુલ નવથી દસ હજાર પુસ્તકોની તેમણે એકલે હાથે પુષ્કળ કષ્ટ વેઠીને તપાસ કરી હતી વડોદરાના મધ્યસ્થ ગ્રંથાલય માટે અમુક હાથપ્રતોની કવિ તારાચંદ કેવળ પાસે નકલ કરાવેલી પોતે જોયેલા પુસ્તકોનુ વર્ગીકરણ કરીને ટૂંકુ માહિતીપૂર્ણ નિવેદન તૈયાર કરેલુ પુસ્તકોના વિષયવાર પાડેલા ૧૯ વિભાગો પ્રતની સાલ તથા ટીકાદિની વિગતો ઉપરાંત અથ તરીકેની તેમની મૂલ્યવત્તાનો નિર્દેશ સંસ્કૃત, પ્રાકૃત, અપભ્રંશ અને ગુજરાતી અથો પ્રસિદ્ધ કરવાની તેમણે દોરેલી યોજના ગાયકવાડ સરકારને 'અર્વાચીન ભોજ' બનવાનુ યોજનાને અંગે મણિલાલે કરેલુ ભાષાતર-સંપાદન-કાર્ય 'દ્વાચાશ્રય' અને 'સારસંગ્રહ' ભા ૧-૨, 'પ્રાચ્ય વિદ્યા મંદિર' તથા 'ગાયકવાડ ઓરિયેન્ટલ સિરીઝ'ની સ્થાપના

પુરોગામીઓ કરતા વધુ સમય અને જહેમત લઈને મણિલાલે અથભડારો તપાસવાનુ કાર્ય યશસ્વીપણે પૂરુ પાડ્યુ છે ભડારોની સારસ્વત સંપત્તિનો સૌ પ્રથમ વ્યવસ્થિત પરિચય કરાવવાનુ માન મણિલાલને છે તેમના સમર્થ અનુગામીઓ શ્રી ચીમનલાલ દલાલ અને મુનિશી પુણ્યવિજયજી દ્વારા આજ પર્યંત વિકસતા રહેલા એ કાર્યમાં મણિલાલનુ સશોધનકાર્ય મહત્ત્વની કડી પૂરી પાડે છે

## SECTION I · VEDIC

### 1. THE DATE OF THE तैत्तिरीय ब्राह्मण

*H B Blude*

यत्पुनः तक्षत्रम् । तस्मद्दुर्धोषोपवृणुम् । यदा वै सूर्य उदेति । अथ नक्षत्रं नैति ।  
यत्तस्मिन् तस्य तस्यैव तस्मै । यत्तस्मै तस्मै । तस्मै तस्मै । तस्मै तस्मै । पुण्याह  
तस्मै तस्मै ( १० १ अ० २ अ० २ )

This passage is capable of being interpreted astronomically, giving us a clue to ascertain the probable date of the तैत्तिरीय ब्राह्मण. The paper tries to give that interpretation.

### 2 DĀSAS AND DASYUS IN RĠVEDA

*Mrs. Prabha Joshi, M A*

Dāsas and Dasyus are some of the most prominent adversaries of the Aryans. In the following article I have collected all the information that is available about them in the Rgveda.

The name Dāsa is derived from  $\sqrt{Dās}$  to perish with a causal sense, that is, Dasayati iti Dāsah (This  $\sqrt{Dās}$  is different from  $\sqrt{Damsa}$  to work wonders )

Dāsa and Dasyu in the Rgveda are used to signify a particular tribe or individual members of it. It is used both of human beings and demons. Many of Indra's demon-foes are called Dāsas and Dasyus. It however seems that the terms were originally applied to human beings and then transferred to the demons.

The tribes of the Dāsa and Dasyu people are said to have dark complexion, their forts and their possessions are often mentioned their fury, power, and valour are also often mentioned. Their speech is said to be insulting and they are regarded as inauspicious by the Aryans. They

were rich but niggardly They did not offer oblations to the Aryan gods nor gifts to Brahmins Neither did they worship the Aryan gods nor did they obey the laws of the gods They had their own gods and their own way of propitiating them They mastered wiles and evil spirits with the help of which they often vexed the Aryans.

They are said to have been the lords of Waters, and rivers are said to be released after the slaughter of the Dasyu and Dāsa people They are said to have stolen the cows of the Aryans Thus on account of their cruel and hostile behaviour they have been an object of fear and hatred to the Aryans who often request gods like Agni and Indra to vanquish them and to bring their possessions to the Aryans

### ३. किं यज्ञार्थमेवाभिप्रवृत्ता वेदाः ?<sup>१</sup>

युधिष्ठिरो मीमांसकः.

अधियज्ञाधिदैवताध्यात्मप्रक्रियाभेदात् त्रिविधो वेदार्थ इति पूर्वोपायास्कादीनां राद्धान्तः । तत्राधिभौतिकैतिहासिकभाषाविज्ञानमूलकप्रक्रियाणामपि परिगणनात् षड्विधः । आधिदैविकाध्यात्मिकप्रक्रिये अपि प्राधान्येन याज्ञिकप्रक्रियामेवावलम्ब्येते, अन्यासामपि प्रक्रियाणां तत्रैवान्तर्भावो भवतीति याज्ञिकप्रक्रियापरो वेदार्थ एव मुख्य इति याज्ञिका प्रतिजानते ।

याज्ञिकप्रक्रियाया ऐतिहासिकदृशाऽनुशीलने क्रियमाणे याज्ञिकानां पक्षो न कथमपि प्रमाण-पदवीमारोहति । भारतीयैतिहासदृशा वेदाः कृतयुगस्यादौ प्रादुर्भूताः, यज्ञाश्च कृतयुगत्रेतायुगयोः सन्धौ । तत्रापि चैतेषां प्रादुर्भावः क्रमिक एव श्रूयते । आदावेकाग्निसाध्या एव यज्ञाः प्रवृत्तास्तदनन्तरं च त्रेताग्निसाध्याः ।

अपि च ब्राह्मणग्रन्थानामनुशीलनेनैतत् स्पष्टं प्रतीयते यदादौ यज्ञा आधिदैविकस्याध्यात्मिकस्य च जगतो रचना प्रत्यक्षीकारयितुमेव नाटकरूपेण प्रकल्पिताः । अत आदौ याज्ञिकप्रक्रियाया त एव मन्त्रा विनियुक्ता ये शब्दतोऽर्थतश्च आधिदैविकमाध्यात्मिकं चार्थं ब्रूवाणां याज्ञिकप्रक्रियायामपि वक्तुं समर्था आसन् । उत्तरोत्तरं प्राचीनयाज्ञिकप्रक्रियाया परिवर्तन-परिवर्द्धनाभ्यामन्येषामभिनवानां यज्ञानामुत्पत्तेश्च याज्ञिककल्पनायामादौ यो मूलभूत उद्देश आसीत् स प्रणनाशः । विभिन्नासु काम्येष्टिषु प्रकल्प्यमानासु यदा शब्दतोऽर्थतश्च तत्प्रक्रिया ब्रूवाणां मन्त्रा वेदे नाधिगतास्तदा मन्त्राणां पदानां वार्थमुपेक्ष्य पदाक्षरवर्णसामान्यात् तत्तत्कर्मणि विनियुक्ताः । तत एव च मन्त्रा अनर्थकाः, केवलं यज्ञकर्मणि तेषां पाठादेवादृष्टमुत्पद्यते इत्येषां वादः प्रादुर्भूतः । एवञ्चाधिदैविकाध्यात्मिकार्थपरिज्ञापनायैवोत्पन्नया याज्ञिकप्रक्रियया वेदा एवानर्थकीकृताः ।

१ — वेदशब्देनात्र मन्त्रसहिता एवाभिप्रेताः ।

यद्यपि यास्कजैमिनिप्रभृतीनाम् “अर्थवन्तो मन्त्रा ” इति मतमभ्युपगम्य स्कन्दभट्ट-  
भास्करसायणप्रभृतयो वेदान् व्याचक्षुस्तथापि ‘वेदा यज्ञार्थमभिप्रवृत्ता ’ इति वादमनुसृत्य  
वेदाना नाधिदैविकार्यो नाप्याध्यात्मिक इति स्पष्टमुद्धोषयाचक्रुः । एतेन यदर्थपरिज्ञापनायादौ  
स्वयं यज्ञा प्रवृत्ता, हन्त ! स एव दूरेऽपास्त ।

तदेव “यानदैवते पुष्पफले देवताध्यात्मे वा ” इति यास्कवचनमनुसृत्यैतदेव वक्तुं  
शक्यते यद्वेदानां याज्ञिकाथपिक्षयाऽऽधिदैविकाध्यात्मिकावर्थावेव मुख्यौ, तत्रापि चाध्यात्मिक-  
स्वैवार्थस्य प्राधान्यम् । तत्परिज्ञानार्थं च यज्ञा प्रवृत्ता । तदाह भगवान् याज्ञवल्क्य — तदाहु-  
रात्मयाजी श्रेयाऽन् देवयाजी इति, आत्मयाजीति ब्रूयात् । स ह वाऽऽत्मयाजी यो वेदेद मेऽनेनाग  
सस्क्रियते, इदं मेऽनेनागमुपधीयते इति । (शत० ११।२।६।१३) ॥

#### 4 THE BIRTH-PLACE OF DURGĀCĀRYA, COMMENTATOR OF NIRUKTA

*Prof R C Parikh*

- 1 Dr Lakṣmaṇa Sarup's view discussed
- 2 Identification with Jambusar in the Broach district
- 3 Tradition of Vedic learning in Gujarat.

#### 5 SOMA - THE VEDIC DEITY

*Dr G M Patil, M A, LL B., Ph. D.*

Soma occupies a unique position in the Vedic Mythology It is an Indo-Iranian deity which has a very high position in Rgveda on statistical ground Soma maintains its importance in Vedic ritual not as a deity but as a main material of offering to the various deities in the sacrifices Hardly it has a concrete form as a divinity and possesses no anthropomorphic and outstanding characteristics Soma has no special individualistic traits of its own and has no distinguishing myths around it to indicate its divinity and supremacy On the basis of the account of Haoma in Zoroastrianism it may be pointed out that divinity was forced upon the soma plant and the juice for a secular purpose by the Aryans to give sanctity and importance to it Only in Rv X 85 it is raised to the status of a celestial divinity as apart from its terrestrial existence The divinity of the majority of gods in Rv is constant while that of the soma is unsteady Soma is neither Varuna nor the moon, but it is the spirit thrust upon the soma plant and the juice which is raised to the high position of a deity by the poetic fancy and the high soaring imagination of the Vedic Rsis

## 6 CRITICAL STUDIES IN BLOOMFIELD'S VEDIC CONCORDANCE

*S. R. Sehgal*

The present paper which is based on the investigations of the mantras found in the Rgvedic Grhya sūtras, deals with a critical study of the Vedic Concordance. It attempts to point out that lack of accent marks in the work has been a great set-back in understanding dubious points in Vedic exegesis. Similarly ritual aspect of the mantra material has not been given a due consideration in the scheme of the Concordance. As a result of this defective entries are found. Later editors of Vedic texts have been carried away by this erroneous approach resulting into wrong sources of the mantras.

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## 7. THE CREATION HYMNS IN RGVEDA, MANDALA X

*Prof H D Velankar, M A*

To sum up, we find that in these Creation Hymns of the Xth Mandala (namely Nos 72, 81, 82, 90, 121, and 129) the Supreme Creator is conceived as an intelligent principle, which produces out of itself the external world, either directly or indirectly through the medium of a couple consisting of a Male and Female principle. This Supreme Creator is called by various names like Pūrvo Vrsabhaḥ, Vrsabho Dhenuḥ, Brahmanaspati, Viśvakarman, Hiranyagarbha, Purusa and the like. He is unborn and all-pervading, omniscient and omnipotent. The Creation of the early generations of the gods by the Supreme Creator through some process which resembles a smith's blowing out of metals or a carpenter's cutting out of vessels etc., from wood, is presupposed as a preliminary to the creation of the mortal world. The connecting link between the Creator and the Creation — i.e., between the Asat in the sense of 'undeveloped or unevolved' and the Sat in the sense of 'evolved or manifested' — is very rightly said to be Kāma (equivalent to the Īksaṇa or Samkalpa of the Upanisads), which is again described as the Seed, the Creative Power, of the Mind. In the creation of the external world Heaven and Earth are generally mentioned, together with Waters, the last one being sometimes also described as the medium through which the creator first manifests himself either as the secondary creator or as an important part of the creation itself.

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## SECTION II . IRANIAN

### 1. PARENDI

*Dr Homi R Bana, M Sc, Ph D*

The Avesta Word 'Parendi' (Sans पुरधि), is understood to be a female yazata, co-worker of Ashvanguhu. She presides over domestic prosperity and wealth

The paper deals with various references of Parendi in the *extant Avestan literature*, wherefrom it is proposed to settle the sphere of working of Parendi in her various aspects

It is proposed that *Ashu* is the female angel presiding over *Destiny* which is fixed. Parendi helps *Ashu* in *Implementation of the fixed Destiny*. The Implementation of Destiny is called *Fortune* or *Luck* which may be good or bad according to the actions of the individual concerned

Fixation of Destiny is ruled by stellar-lunar astronomical and astrological aspects, while Implementation of Destiny is ruled by good or bad actions. Thus *Ashu* is a spiritual (મીનૈર્) worker and Parendi is her co-worker in this material world (ભૈર્)

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## SECTION III CLASSICAL SANSKRIT

### 1 THE IMPORTANCE OF TRADITION AND AŚVAGHOSA IN DETERMINING THE DATE OF KĀLIDĀSA

*Prof H R Aggarwal, M A, P E S*

The date of the illustrious poet Kālidāsa has been further confounded by two significant papers read at the last Oriental Conference at Lucknow, namely No 35 by Dr R K Chaube in the Classical Sanskrit Section and No 7 by Shree Kota Venkatachalam in the History Section Dr Chaube has traced the history of the word 'apratiratha and concluded, " Its *unique* use in the Shākuntala by Kālidāsa is *significant* and shown *beyond doubt* that Kālidāsa was connected with the Imperial Guptas '(Italics ours) " Probably he believes that Kālidāsa flourished in the 4th or the 5th century A. D Much more significant however, is the use of certain Vedic words by him as well as his unartificial style which clearly places him in the transitional period between Vedic and Sanskrit, earlier than the beginning of the Christian Era

SRI K Venkatachalam has tried to show that "the beginning of the Maurya Dynasty comes to 1534 B C. and that of the Gupta period to 327 B C " Unfortunately this bold assertion did not receive any serious attention of the scholars, probably because it is not tenable on epigraphic grounds, otherwise his (Kālidāsa's) association with the Imperial Guptas would also place him in the pre-Christian era

This paper purports to show that traditionally, Kālidāsa is associated not with the Imperial Guptas, but with Vikramāditya, the founder of Vikrama era ( 57 B C ), that the importance of tradition cannot be underrated Unless there are strong reasons to disbelieve the tradition, it cannot and should not be lightly discarded Vikramāditya is not an epithet, but the proper name of the king who founded this era and flourished in the 1st century B C It is not without significance that a verse in Hāla's Satasai ( 1st cent A D ) eulogises the munificence of king Vikramāditya

The remarkable affinity between Kālidāsa and the Buddhist poet Aśvaghosa has been further stressed The paper tries to bring out that both in matter as well as in manner Aśvaghosa ( 1st cent A D ) was the borrower and that Kālidāsa must therefore have flourished in the first century B C

## 2. SUGGESTIONS AS TO THE TEACHING OF SANSKRIT TO THE RISING GENERATION

*Prof N K Bamhania, M A, LL B*

(1) General lack of love for Sanskrit and a greater desire to pass the Examination to be found in present-day students of Sanskrit

(2) Mostly due to present circumstances lying beyond their control

(3) Very poor knowledge of Sanskrit Even inability to understand Sanskrit Texts

(4) The present method of teaching Sanskrit one of the causes

(5) The present uniform standard for all a mistake It is sufficient for men in general that they can read original simple Sanskrit Texts by themselves Setting up of a simpler course to that end

(6) New text-books on new lines Suggestions as to their constructions Concentration on simpler course up to S S C Examination

(7) Bifurcation from F Y A onwards Simpler course compulsory Higher course only for future teachers and professors

(8) Bifurcation in B A and M A Textual study & research Complete option

## 3 KĀLIKĀ PURĀNA ON ICONOGRAPHICAL REPRESENTATIONS OF SOME ŚĀKTA GODDESSES AND THEIR WORSHIP IN MEDIEVAL ASSAM

*B K Barua, M A, Ph D (Lond)*

It is generally believed that the Śākta cult in its various phases was a predominant religion in Assam during the medieval period *Kālikā Purāna*, a religio-ritualistic work written probably in Assam sometime in the 10th century A D, gives descriptions of various rites, rituals, and ceremonies associated with the worship of a host of Śākta gods and goddesses

In the *dhyāna varṇana* of the deities described in *Kālikā Purāṇa* details of their iconographic forms together with their modes of worship are elaborately given. Many of these iconographic details do not correspond to the description found in other texts. It may be presumed that in Assam certain gods and goddesses took regional characteristics and *Kālikā Purāṇa* recorded these peculiar traits along with their especial Tantric method of worship in Assam.

In this paper, the author describes the iconographical features of the Śākta goddesses such as Mahāmāyā, Mahiśāsūramardīnī, Kāmeśvarī, Siddha Kāmeśvarī, Sarva Kāmeśvarī, Bhadrakālī, Ugra Candā, Kālī, Tārā, Śivadūtī, Kauśikī, Dīkkraravāsīnī, Ugra Tārā, Mangala Candī, Tripurā Bhairavī, Tripurā Bālā, Tripurā Sundarī in her three poses, Tantric forms of Umā, Rudrāṇī and Sarasvatī (Vrddhā Sarasvatī).

The mode of worship of the different goddesses as in *Kālikā Purāṇa* are also discussed in the paper.

#### 4. VIŚVANĀTHA KAVIRĀJA—SOME IMPORTANT AND EXCLUSIVE REFERENCES BY HIM

*Shivprasad Bhattacharya*

1 The S D is one of the not many outstanding and popular works that furnish useful information from local and contemporary writers on Alankāraśāstra. Influence of the royal court of Orissa.

2 Distinguished members of his family—Nārāyaṇa, Candīdāsa, Viśvanātha's father Candrasekhara and his son Anantadāsa. Their contributions.

3 Nārāyaṇa and Dharmadatta, a non-Orissa celebrity.

4 Two unfortunate misapprehensions removed.

5 Other writers—Rāghavānanda Mahāpātra and Gopīnātha Kavi—Date of the latter.

6 Doctrines held by such writers. Old views of the Śāstra revived and refashioned, esp. those bearing on *rāsa* and its place in poetry.

## 5 A NOTE ON THE NĀNDĪ IN THE MĀLAVIKĀGNIMITRA

*Prof R N Gaidhani, M A, Kavyatīrtha*

In the last line of the Nāndī we can find the poet's attempt to invoke divine blessings to remove the prejudice of the critics of his times against the young dramatist

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## 6. THE NUN'S COMPLICITY IN THE PLOTS OF THE VIDŪSHAKA IN THE MĀLAVIKĀGNIMITRA OF KĀLIDĀSA

*Prof R N Gaidhani, M A, Kavyatīrtha*

The assumption of most editors The Nun worked in league with the Vidūshaka for achievement of the King's goal The dramatist has nowhere let out that suggestion. The Vidūshaka would have jeopardized his mission by soliciting the help of the Nun who was a confidant of the Queen It again does a great injustice to the characters The plot would have also suffered in interest as it then would become a ruthless hunt of the poor Queen by a clique of rogues If the Nun is seen acting in furtherance of the King's desire, it can best be explained as arising out of her anxiety to secure Mālavikā's happiness

In the case of the second plot of the Vidūshaka to effect the release of Mālavikā, it is clear that the plot was hatched out on the spur of the moment and between its conception and execution, the Vidūshaka had no time to communicate the same to the Nun and secure her help The reasons recited above also stand good in this case Hence the Nun should be absolved of any guilty complicity in both the plots of the Vidūshaka

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## 7. A NOTE ON THE VERSE 15 IN THE FIRST ACT OF THE MĀLAVIKĀGNIMITRA

*Prof R N Gaidhani, M A, Kavyatīrtha*

In the blessings of the Nun to the King Agnimitra धारिणीभूतधारिण्योर्भूतार्तां शरच्छतम् (Act I, verse 15) the word धारिणीभूतधारिण्यो can also be interpreted to refer to Mālavikā as Mālavikā really supplants Queen Dhārṇi from the title of 'Devī' (Queen)

भूता पराभूता धारिणी यया सा भूतधारिणी ।

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## 8. DECORATIVE STYLE AND ALAMKĀRAS IN THE BRHADĀRANYAKOPANISAD

*Dr S N Gajendragadkar*

In this article, an attempt is made to examine the style and the Alamkāras in the Brhadāryanakopaniṣad. Such a study of the compositional art of the writer, it is expected, will give us an idea of the development of the Alamkāras during the period when the work came to be written and also will be able to throw some additional light on the understanding of the text.

As in Rgveda and Brāhmaṇas, we find that the writer of the Upaniṣad is frequently resorting to Upamā and Rūpaka, not so much as poetic embellishments but as an aid for understanding and also as a means to illustrate his point.

In view of the subject matter of this Upaniṣad, it is not surprising that a great use is made of the compound Simile, majority of which are illustrative and not decorative. In such Similes, enough attention is not paid to see that the Upamāna and Upameya sentences correspond properly. In most of these cases where there is a disagreement of gender and/or number, the common property is not affected as it is mentioned twice. There are, however, a few cases where it appears that the writer was intentionally introducing a figure of speech with significant adjectives. The उपमावाचक शब्दs employed in these similes are इव, यथा-एवम् and यथा-तथा।

Metaphors also are employed by the writer for this purpose, a few of them are Compound though it is not easy to say they will fall in the category of सादृश or परम्परित.

As in the Brāhmaṇas in this Upaniṣad also we find that particles like उ, ह, वै are used as decorations. ह is applied to different cases of various pronouns, e. g. हास्य, हैतस्य etc. वै is used for emphasis and इ and उ are usually introduced as a second word in a sentence.

### ६ शाबरभाष्यकालीना समाजस्थिति :

प्रा० डा० दा० वि० गर्गे

को नाम धर्म इति जिज्ञासापरिहाराय भगवान् जैमिनिराचार्यो द्वादशाध्यायीरूप मीमांसासूत्र प्रणिनाय । पादोनसहस्रपरिमिताना जैमिनिप्रणीताना पूर्वमीमांसासूत्राणाम् उपरि

‘तान्नामिनि शिवत भाष्य विरचितम् । तत्र बहुविधाना विषयाणा विवेचनावसरे श्वराचार्य-  
राजीवरा तमाज्जित स्वयम् अपन प्रतिनिमित्त विद्यते, तदेव प्रबन्धेऽस्मिन् विविच्यते ।

भौगोलिको निश्चित

‘प्रतिपत्तं सत्यं चरन्धर, आ हिमवत आ च गुमारीस्य प्रयुज्यमानो दृष्ट ’  
इत्येव वचनं तन्नामिनि भाष्यरूपस्य अभिज्ञोत्तरे गीमे, भारतीयाना सांस्कृतिकी एकता  
न दर्शिता (जै० सू० भा० १०१३५) । ‘जनपदपुष्पनिर्माणमृतिमनुपजीवत्यपि क्षत्रिये राज-  
सर्व प्रभुता अन्धा ज्ञानं भाष्ये (जै० सू० भा० २३३) । दाक्षिणात्या प्रायेण श्यामा  
राजा तान्नामिनि निर्दिष्टा । ‘यो ह्ये तान्ना गणको वाहीक ’ इति भणता भाष्यकारेण  
तान्नामिनि तान्ना पुष्पं पुष्पं गोर्भात् पुष्पाद् द्विगुण वल्म इति दर्शितम् (जै० सू० भा०  
८३३३) । यत् तान्ना जायां त तान्नामिनि जायन्ति स्तेच्छास्तु कस्मिंश्चित् प्रयुज्यते  
(तान्ना मि-नम-तन-तान्नामिनि) तत्र तस्मिन्मये स्तेच्छास्तानुपयुज्यन्ति स एव  
तेषाम् । इति भाष्यवचनात् जायस्तेच्छा घनिष्ठं तन्मय आसीत् इति ज्ञायते । (जै०  
सू० भा० १३१०)

यज्ञस्यार्थम्

यज्ञप्रधानत्वाद् वैदिकयज्ञस्य यज्ञा वेदग्रन्थानां वेदशास्त्रानां च नामानि भाष्ये उल्लिखितानि  
विद्यन्ते । इतिहास-पुत्राणादीन्यपि प्रमाणतया निर्दिष्टानि । प्रत्युपु स्त्रिया अप्यधिकारो विद्यते  
तत्र च इत्येव नभूय यज्ञेयतामिति स्थापितम् । स्त्री भवतोत्सर्पणेन वा कर्तृनादिवेन कर्मणा  
यज्ञमुपाजयति स्म । (जै० सू० भा० ६७६-७३)

यज्ञाणाम् अग्निदायादिगणि अधिकारो विद्यते न वा इत्यस्मिन् विषये महान् विवाद  
प्रचलति स्म । यद्यपि उद मिद्वान्तिन यत् वेदाध्ययनेऽधिकारात् असमर्थं शूद्र यष्टु, तथापि  
चादन्निर्मात्राय मन्यते स्म यत् अग्न्याधानादिवैदिकशास्त्रवचनं सर्वाधिकार भवति, तस्मात्  
शूद्र यज्ञकर्मणो न न्यात्रन्ति भवति । (जै० सू० भा० ६७२०)

आचार-ध्वजहारादि

आर्यावतनिवासिनो जनस्य आचार प्रमाणमितरेभ्य आचारेभ्य इति स्थापित भाष्ये  
जै० सू० २३३ इत्यत्र । होठाकादय प्राच्यैरेव श्रियन्ते, आह्वीनैवुका दाक्षिणात्यैरेव, उद-  
वृषभयज्ञश्च उदीच्यैरेव इति अमुम् आचारभेदं पूर्वपक्षीकृत्य भाष्यकारेण सिद्धान्तितं यत् सर्वेषामेव  
वैदिकानामेते आचारधर्मा भवन्ति इति । (जै० सू० भा० १३१५) । भोजनसमये प्राङ्-  
मुख्यतैव प्रशस्ता । भावादिघान्यपरिमाणानि आढक-द्रोण-कुडवादीनि निर्दिष्टानि । अक्षयामये  
मुद्गादिन प्रशस्तं कथितं । शुनश्चतुर्दश्यामुपवसत पश्याम श्येनाश्चाष्टम्यामिति (६७४)  
भाष्यावते प्रामाण्य पशु-पक्षि-जीवनाभ्यासकै तज्ज्ञैरेव प्रमाणान्तरं निश्चेतव्यमिति ।

## 10. THE ELGARADO OF SANSKRIT AS STATE LANGUAGE OF INDIA

*Prof Yogendra Mohan Gupta*

This paper welcomes the suggestion made in certain quarters that *Simplified Sanskrit* should aim at becoming the lingua franca and ultimately the state language of India. It does not agree with those who dub it as a dead language and scoff and laugh at it as sheer impossibility. Although conditions at present are very much depressing, (the paper tries to bring out that) historically and linguistically considered there is much to be said in its favour. Till 15th century A D Sanskrit was the language of the religious preceptors, Śāṅkara, Caitanya, Rāmānuja and others, when Rāmānanda and Kabir turned over to Hindi, the language of the masses. There are more *tatsama* words in spoken as well as in literary language to-day than in the Apabhraṃśas or even the modern languages of the medieval period. Persian was adopted as State Language in the Moghul Period and English during the British Regime. They were foreign to us in import and for all intents and purposes. If we could acquire efficiency and cultivate skill in these languages, why should it be an impossibility in Sanskrit, which is the source of all Modern Indian Languages of the North, and is even more acceptable to the speakers of the Dravidian Languages of the South. Of course it will have to be simplified and propagated for which some suggestions are offered. "Bhāro na tathā bādhatē rājan ! Yathā 'b'dhat' bādhatē" is not elgarado. Sanskrit can at least be adopted for inter-provincial purposes. It will foster rather than retard the growth of provincial languages and dialects.

Even if it be an elgarado, there is much pleasure in pursuing it. Not only that, it is essential for our cultural unity.

### ११ काव्यदोषा

गुडेराम हरकरे

काव्यरचनाया रसभावगुणनव्दार्थालंकाराणां यथा आवश्यकता तथैव दोषाभावस्यापि । रसभावालंकारादयः क्वचित् काव्ये सन्तु वा मा वा परमत्यल्पोऽपि पदैकदेशमात्रस्थितोऽपि दोषः कदापि नोपेक्ष्य । एव काव्यस्वरूपपरिज्ञाने प्रतियोगितासवधेन दोषज्ञानस्यावश्यकत्वमित्येतत्तावत् निर्विवादम् ।

पर कोऽयं दोष इत्यत्रास्ति महती विप्रतिपत्तिः । दोषस्वरूपनिरूपणे विप्रवदन्ते बहवः । तस्मादनिवारितः उक्तस्य दोषस्य निर्दुष्टः सर्वांगपूर्णः च लक्षणमैदंप्राथम्येन प्रदर्शितमस्मिन्नविधेः ।

## 12 JUSTIFICATION OF MAMMATA'S CRITICISM OF ĀNANDAVARDHANA

R J Jani

Popularity of Kāvya-prakāśa – Respect for predecessors does not preclude Mammata from criticising them

Topic – Removal of Virodh between two Rasas – Illustration cited – Explanation of the verse by Ānandavardhana – Mammata's different stand – Opposition can't be explained away as meant for "वनेयोन्मुखीकरण" or leading charm to the verse – Mammata's clarification – the first half is meant for refutation – Mammata's position justified

Second illustration – different explanations by both – Mammata's interpretation more convincing

### १३ ध्वनिविमर्शसंक्षेप

S J Jha

कचनान्मानमादायैव कामिन्या अपि कलेवरमलकारैरलंकृत गुणैरुपस्कृत रीतिततिसगुम्फित रासाम्प्राप्तयन्त आश्रयोतप्तोत विरुद्धाणां शोभा तन्वान युवजनमनोमान्य कटाक्षक्षेप-परायणमपि रमणीयं तुटिलव्यापारमपि मयुराचरणप्रवणं विरमद्भि रोदयदव्याप्रियमाणमपि निग्लियाम्पादननतुर् विरहितदुदयमपि महदयमुदर्शं सकललोकप्रमिद्व यथा चकास्ति, तथैव मन्दारमयमपि काव्यकलेवरं तादृशं शाय्यत कचनान्मानमादायैवालकारादिविराजितं सुशोभेत ।

अत एवादिकवेर्वाग्मीकेरारम्य शेषमाहित्याचार्यवर्यपण्डितराजजगन्नाथपर्यन्त सर्वैरपि नाहित्यमेवादौ काव्यकलाकलाप्रवीणैर्विद्वद्भि काव्यात्मस्वरूपं किमपि विमृष्टमेव । नहि मज्जीमस्य वाव्यस्यात्मनि केऽपि महदयवुरीणा मनागपि विप्रतिपद्यन्तेऽपि तु निजनिजसद्युक्ति-भिन्नदानमस्वरूपं सम्प्रतिपद्यन्त एव । यथा 'श्लोकार्त्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा' इति वाग्मीकिपद्येन कणात्मना परिणममानस्य श्लोकस्याभिभावस्य तद्वृद्धोद्गारस्यैव वाल्मीकि-रामायणमहाकाव्यस्य सुन्वात्मत्व तैर्नैव ध्वनितम् । अत एव कविताकामिनीविलम्बेन कविकुल-निश्चयेन प्रतिभाभीमन्तिनीमीमन्मिन्दूरदानपरायणेन कालिदासेनापि स्वरचिते रघुवशमहाकाव्ये 'निरादविद्राण्डजदर्शनोत्थं श्लोकत्वमापद्यत यस्य श्लोक' इत्यात्मकश्लोकेन तदाशय एवाभिव्यक्तः । अनन्तर लिख्मि प्राग्वर्तिना भरतमुनिना काव्यकलेवरात्मानं रसं प्रतिपाद्य तत्सिद्धिप्रकारं प्रदर्शित एव । अथच तदीया युक्ति 'विभावानुभावस्य चारित्ययोगाद्रसनिष्पत्तिरितिरूपा समादाय सर्वेऽपि तत्प्राश्चात्याचार्या स्वाभिमतं रसं पोषयामासुः । किन्तु भरतादनन्तरं भाग्यपर्यन्तं



काव्यात्मस्वरूपं न केनाप्याचार्येण तथा प्रकाशितम् । भामहोऽपि काव्यात्मप्रतिपादनेन तत्परोऽपिनु 'वाह्यालकारप्रेमपरायणस्तत्प्रतिपादन एव मूलम्' प्रतिभाति । तथैवानन्दवर्धना-न्नवमगताव्या उत्तरार्धवर्तिन प्राक् नवोऽपि दण्डिवामनप्रभृतय काव्यात्मनि वस्तुतो दण्डपातिन एव दृश्यन्ते । अतः सहृदयमाहित्यिकसहृदयानन्दवर्धनो राजानकानन्दवर्धन काव्यात्मानं रस-विगदयितुं सहृदयहृदयप्रसुप्तं च जागरयितुं तत्स्वरूपं च वाच्यादिविलक्षणं ब्रह्मस्वादमहोदरम-लौकिकं च प्रकाशयितुं व्याकरणशास्त्रादागमशास्त्राद् वा ध्वन्यते व्यज्यते विभावादिभिर्यं न इति व्युत्पत्त्या प्रसिद्धं ध्वनिशब्दमादाय ध्वनिशब्देन वस्तुतः काव्यात्मभूतं रसमेव प्रत्यपादयत । तच्च रसं वाच्यादिविलक्षणमेव द्योतयितुं ध्वनिमज्ञकमाचक्षधे । अनो येकेचन माहित्यिका यत्नं यदानन्दवर्धनात् प्राङ् नैव कुत्रापि ध्वनिचर्चा काव्येऽस्तीति भ्रम एव । यतो ध्वनिशब्देन रस-स्यानुल्लेखेऽपि ध्वन्यमानस्य तस्य वान्मीक्यादिकालेऽर्थं उल्लेखोऽस्त्येव, पश्चाद् ध्वनिशब्दे तदुल्लेखो जात इति त्वन्यत् । तद् ध्वनितं ध्वन्यालोके काव्यस्यात्मा ध्वनिरिति वृधैयं समाम्नातपूर्वं १ इति श्लोकेन ध्वन्यमानस्य काव्यात्मनो रसस्य समाम्नातपूर्वत्वमुक्तवत्ताऽऽनन्द-वर्धनाचार्येण । शब्दतोऽपि ध्वनि रसं प्रमाद्यत आनन्दवर्धनाचार्यस्य वैशिष्ट्यं तु मन्त्राकरण-मादायैव विज्ञेयम् । अतः आनन्दवर्धनात् प्रागपि रसस्य ध्वनित्वं स्पष्टमेवेति मयुक्तिक-विविधविविधप्रमाणप्रमितं वस्तुतत्त्वमत्र निवन्त्रे विमृश्यत इति निवन्त्रागमः ।

## 14 FUTHER STUDIES ON THE AVADĀNAS'ATAKA

*W. Pachow, Ph. D.*

Some years ago the author of the present article made comparative studies in both Sanskrit and Chinese versions of *Avadānas'ataka*. The result of these investigations was published in the *Visva Bharati Annals* Vol. I in 1945. However at a later stage, we found that there were more important points which should be added to the earlier conclusions. The present paper tries to prove that there are stamps of interpolation and amplification in the Sanskrit version edited by J. S. Peyer. In other words we may say that the Chinese translation of the same work is much older than the existing Sanskrit one.

A detailed Concordance Table concerning the Sanskrit and Chinese versions is also included in this article. It is hoped that it will offer facilities to the scholars who are interested in the study of Sino-Indian philology.

## 15. AN EPISODE IN SIDDHICANDRA'S LIFE SIMILAR TO THE YĀVANĪ AFFAIR IN JAGANNĀTHA'S LIFE

~ *Prof R C Parikh*

1 Siddhicandra known to Sanskrit scholars as a joint author of a commentary on the *Kādambarī* of Bāna. A short account of his life at courts of Akbar and Jahangir and a reference to some of his works.

2 His tussle with Jahangir and Nurjahan —

(a) A description of Nurjahan's beauty— a unique thing in Sanskrit literature

(b) Jahangir's proposal that S should get into the company of young women and enjoy life, and S's refusal. Discussion between him and Nurjahan. S's banishment from the court.

3 The Yāvanī affair in Jagannātha's life and its historical probability

## 16 SOCIAL SATIRE IN KSHEMENDRA

*P N Pushp*

Most of Kshemendra's works are replete with vivid caricatures of a wide cross-section of the life around him. His social vision is very comprehensive and speaks of his close contact with the people at large. Hence the remarkable precision and effect in his intimate depiction of the multifarious facets of Kashmirian society such as the unscrupulous bunglings of the Kāyastha—bureaucracy, the sad plight of the common-folk, the clever pranks of a grabbing moneylender, the unrelenting malevolence of a close-fisted hoarder, the peevish arrogance of an upstart scholar, voluptuous ventures of a misguided student, the reckless preoccupations of a vain comptuary, the ludicrous hankering of a senile husband, the ostentatious piety of an orthodox Brahman, the facile credulity of a victim of medical, literary and musical quacks and other like the hoodwinking astrologer. The Kāyastha, in various forms, held the Kashmir of his day in grip and vitiated the social life into a sordid existence. The merciless exploitation to which the common people were subjected, by this all-devouring tyrant must have been appalling, indeed, and Kshemendra effectively voiced the injured feelings of his age in his spirited verse.

In these literary cartoons Kshemendra not only exposes all sorts of sham and hypocrisy of his age, but also seeks to remedy the maladies that devitalized the society of his time. His satire is, therefore, inspired by a heightened consciousness of the social role of literature and assumes greater significance in the realistic context of contemporary life. More than once he reminds us that his satire is not merely for the sake of satire, but for the sake of social reform and cultural regeneration.

This, no doubt, is the express intention of his देशोपदेश, नर्ममाला, समयमानुका कलाविलास and दर्पदलनम् which are predominantly satirical. Even the सेव्यमेवकोपदेश and the दशावतारचरितम् are enlivened; among other things, by depiction of poignant ironies of life, ringing with a note of candidness.

Mostly burlesque, Kshemendra's satire on occasions, touches great heights of artistic beauty. Not infrequently it tends to become a lampoon, and sometimes even borders on vulgarity, narrowly escaping the clutches of pornography. Absurd buffoonery, however, is very seldom permitted to spoil the dominant tone of decency.

The technique of Kshemendra's satire is as variegated as its theme, and yet, on the whole, he secures a delicious harmony of effect. A few jarring notes, here and there, of course sound intolerable, but the lapses need not loom large with a sympathetic reader.

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## 17 A STUDY OF DIALOGUES IN ABHIJÑĀNAŚĀKUNTALAM

*Kutumba Rao, M A*

This paper attempts to show that in Kālidāsa's Abhijñāna-Śākuntalam, there are three types of dialogues, Narrative, Descriptive, and suggestive, the last of which is of different kinds. Subtle but considerable difference exists in the language and form adopted by Kālidāsa in these dialogues.

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## 18 ŚUKA-SAPTATIḤ · A CRITICAL STUDY

*Kumari Rama Sakseṇa, M A, Salutya-Shastri*

Tales in Sanskrit occupy a pre-eminent place. Generally, they are descriptive, be they romantic or heroic. But they are always didactic and preach either moral or political philosophy. *Pañca-tantra*, *Hitopadeśa*, *Puruṣa-parīkṣā* belong to the latter class, whereas stories of *Kathā-saritsāgara*, *Kathā-kautaka*, *Bṛhat-kathā-mañjarī* and the whole of *Dela-rāmā-kathā* belong to the former. *Śuka-saptatiḥ* is also a well-known story-book which essentially preaches moral philosophy. It contains seventy-two tales told by a parrot to lady Prabhāvatī whose husband has gone out on a sojourn. The aim of the narration is to divert the mind of the love-lorn lady and to impress upon her the virtues of chastity and to enter her into a caveat against the infirmities of flesh and blood. The stories are short and at places do depart from good taste, all the same they treat with the tactics of the clever which are difficult to be managed by an average woman. Thus they serve the twofold purpose—they teach and delight.

*Sukasaptatiḥ* appears to be a very popular story-book, as is borne out by its recensions being available in very many vernaculars of India. It shows that it formed a part of folk-lore of the country. Yet, the editions in Sanskrit have been scanty, and the only one known is that of Prof. R. Schmidt brought out by him in the seventies of the last century, and the book is long out of the range of availability. Even manuscript material is not very much, one manuscript being available at Mysore. It is on this account, perhaps, that even the authorship of the book could not till this date emerge from dubious range. The colophon at the end of the German scholar's edition does not mention any name of the author, nor does the title page throw any light. In the foot-note, however, there are some references to the scribes who copied the text. It is casually mentioned there that it is written by some king named, Suka, whose identity with any historical personage is not established. In the opening verse, the book simply adds that it records the views of the *Kīra*, a parrot. Under the circumstances, the internal evidence is the only guide. A critical study of the text shows that there are copious citations from the earlier writers ranging from the authors of *Mahābhārata*, *Manusmṛiti* and other *purāṇas* to the classical writers like Kālidāsa, Bhāṇu, Māgha, Bhartṛhari and Viśakhadatta. These, therefore, form the two limits within which the author of the *Śuka-saptatiḥ* could be located.

So far as the style is concerned, the language is simple and mostly of the *Chūrnaka* pattern. There are abundant verses both in Sanskrit and the dialects of Prakrit. The Sanskrit is at places, no doubt, *Vṛttagandhī*

(smacking of poetic rhythm) and is full of *prasāda-guṇa*. The mode of narration is uniform, it is a dialogue between the lady and the parrot. The hour is in all cases towards the nightfall, and only one story is told on one night. The feeling of anxiety and uneasiness of the love-lorn lady is so patent that the *Vipralambha* is the pervading sentiment, but the character of the lady is of middling standard and her love (*rāga*) is of *Kausumbha* type fading in its colour in the heat of separation. Śuka's admonition, no doubt, serves as the preserving agent. Ultimately, the husband of Prabhāvatī comes home, and the heroine is candid to confess her susceptibilities before her lord and she acknowledges the worth of Śuka's narration which served as a staff to hold her always up. Thus it is an ethical comedy, gnomie in style but precious in essence.

The present paper attempts to work out the probable date of the author and trace the influences working upon his mind, and determine the place of the work in the Kathā literature of Sanskrit by duly assessing its merit as a literary composition.

## 19 NĪLAKANTHA, AUTHOR OF MĀTANGALĪLĀ . HIS DATE AND WORKS

K V Sarma

Nīlakaṇṭha (Tirumangalattu Nīlakaṇṭhan Mūssatu) who belonged to South Malabar is a well known figure in the technical literature of Kerala, his two known works being the *Mātangalīlā*, a scholarly epitome of the Hastyāyurveda of Pālakāpya, and the *Manuṣyālayacandrikā*, a work on architecture.

Two new works identified to be Nīlakaṇṭha's, *Kāvyaollāsa*, a simplified version of Mammata's *Kāvyaaprakāśa*, and *Veṭikkampavidh*, a treatise on Fireworks (in Malayalam) are noticed in this article. Reference to a fifth work of the author, *Śilparatna*, is also made.

Incidentally it is also shown that the author's *Manuṣyālayacandrikā* exists in two recensions, the larger in about 250 verses divided into seven sections and the smaller without internal divisions in about 180 stanzas.

The upper limit of the author's date is the latter half of the 15th century A D.

## २० मेघदूते कालिदासस्य वैशिष्ट्यम् ।।

रामानन्द शास्त्री

सत्त्वपि बहुविधेषु काव्येषु विविधकविरचितेषु, कालिदासरचितेष्वपि विद्यमानेषु रघु-  
वशादिषु मेघदूतस्य खण्डकाव्यस्य कथमेतावान् समादर ? कालिदासस्य तत्र किं वैशिष्ट्यम्  
इति स्वभावत एवविधा प्रश्ना समुदयन्ते ।

पर गाम्भीर्येण विचार्यते चेदनुभूयते यद् दिव्यनायकनायिकयोरपि मध्ये मानवजीवन-  
स्थायिभावानाम् एवम्भूत साक्षाच्चित्रणम् अन्यत्रातिदुर्लभमेव । सम्यग् विचारेणानुभूयते यद्  
वाल्मीकीयरामायणस्यच्छाया नूनमाश्लिष्टाऽस्य कवे कृती मेघदूते । यथा, दूतप्रशसा, मार्गनि-  
र्देश, देवपिशापाद् वियोग, पार्वतदेशाविवासोऽपि नायकस्य, प्रवासिन्या नायिकाया वाह्या-  
भ्यन्तरवस्तुचित्रणम्, स्वप्नसौन्दर्यकल्पनाव्यापारविवरणनम्, एवमेवान्यान्यपि सर्वाणि सर्वत्र  
रामायणमनुसरन्ति वर्णनानि ।

वनस्पतीना परम्पर स्नेहाभि व्यजनम्, मनुष्येश्च सह इति कवेरस्य स्वीयमेव । पर्वता,  
नद्य, वृक्षा, वनस्पतय, पक्षिण, कीचकाश्च मानवीय व्यापार दर्शयन्ति मेघदूतेऽत्र विशेषत ।

यत्किमपि सुन्दर वस्तु वर्ण्य लभ्यञ्च क्षितौ तन्निखिलमपि वर्णयताऽनेन कविना न सतोष-  
मलाभि, अत एव यक्षपत्न्या विरहिण्या समीपमेत्य समस्ता स्वप्नमयी कल्पना सौन्दर्यसर्जना-  
याददर्शत् भूतलेऽप्राप्याम् । यथा, शारदानि विलासारविन्दानि, ऋतुविपरीत कुन्दकुसुमम्,  
वासन्तिकानि कुरवकप्रसूनानि, निदाघजशिशिराणा कर्णावतशानि, वार्षिककदम्बभूषणानि,  
लोघ्रपरागञ्च सहैवोपपुज्यन्ते अलकास्थितवधूसौन्दर्याभिवृद्धिवर्णने । क्वास्य सौन्दर्यसकलस्य  
भूतले समुपलब्धि ?

एवमेव यथाऽत्र विरहवर्णनम्, दशावस्थानिर्देश, रसपरिपाक, अलकारचित्रता,  
विभावादीना समये प्रयोग, भूगोलेतिहासविज्ञानादीना साक्षाद् वर्णन ध्वनन वा, तदन्यत  
कालिदास विशिनष्टीति सर्वस्यापि काव्यरसिकस्याभिमतमिति शम् ।

## 21 TRENDS IN MODERN SANSKRIT DRAMA

Dr. S N Shastri

The title of the present paper may sound somewhat curious, for  
there is quite an appreciable number of the educated persons in our  
country who suspect the absence of something which may be called current  
Sanskrit literature Although the present age has been more of interpretation  
and of historical and linguistic research, yet the Muse of the Indian bards

has never been mute and did never fail in filling the rich treasures of Sanskrit language with original compositions. This is true in the field of philosophy, and more so in the realm of Poetry. There are prose compositions of merit written in the chaste *Kathā* style, there are court epics ( *Mahākāvyas* & *khaṇḍa-kāvyas* ), and above all beautiful specimens of dramatic art which has given the modern age dramas of various patterns both adhering to the accepted canons of dramaturgy and also introducing novel artifices allied to the western model. Thus it becomes an interesting study to take an account of the different specimens of dramatic art, different influences of the age working upon the minds of the artists, and their methods of presentation. For, the analytical study of the current dramatic literature in Sanskrit evinces that it has marvellously kept pace with the strides of the modern age ruling over the annals of our country. There are tendencies of the religious revival, there are attempts to establish unity in different faiths and to bridge the gulf between various sects and schisms, there is a rise of political consciousness and sympathy with the down-trodden state of our dear Motherland, there are pictures of die-hard nationalism, of acute communism and of socialism as well. The modern drama has a wit and humour of the western style and contains more often than not, vivid satires, both personal and social, against such evils as of capitalism, faulty system of education, untouchability, female backwardness, political dependency, immorality in urban life, deplorable state of peasants and cattle, blasphemy, unholy westernisation and poor economy and low standards of social ethics in the country.

On the technical side, the modern dramatic literature displays art in close adherence to the old patterns as well as in adopting new types and evolving new schemes especially in the *mis-en-scène*. There are dramas with historical plots treating the episodes in the lives of the medieval heroes, like *Prithivirāja* or *Chhatrapati* or *Vikramāditya* of Bengal. There are plays with original plot ( *utpādyā* ) and also those that have the *Paurāṇic* background. Their bulk ranges from one-act plays to that of the full-fledged dramas of five, six, seven or even ten acts. Some of them are specimens of patterns even less in vogue during the ancient days, as the *Ullāpya*, *Prekshana* and the like. There are *Vyāyogas*, *Chhāyā-nāṭakas* and also *Nāṭikās*. But the one striking feature is of the introduction of more songs and lyrics in any composition and the attempt to divide the *res-business* in scenes and acts or only in scenes after the European or the Continental fashion. All the same, the archaic form of the *Nāṇḍī*, the Prelude, the valediction is invariably maintained. The sentimental suggestion is of very high order and some of the playwrights compare favourably with the classical writers of repute. They have poetic genius and also felicity of expression both in Sanskrit

as well as in various *prākṛta* dialects. More interesting it becomes to come across such plays where Sanskrit is interspersed with *linguae loci* or the modern vernaculars like the Maithili, in place of the *prākṛtas* used in the earlier period. This gives more of a realistic form than the mere conventional

## ૨૨. વાલ્મીકીય રામાયણને લગતા કેટલાક પ્રશ્નો

### સ્વામીશ્રી ભગવદ્વાચ્ય

શ્રી વાલ્મીકીય રામાયણ ઉપર આ નિબંધ લખાયેલો છે. શ્રીરામના જીવનની ચર્ચા સાથે રામાયણના કાળ, તેમાં આવેલી કથાઓની સગતિનો અભાવ, રામનો ઈશ્વરાવતાર હોવાની ભાવનાનું મૂળ, ભાર્મિઓ સાથે રામનો વ્યવહાર, કૈકેયીના વિચારો ઉપર ટીકા થઈ શકે કે નહીં, તેનો વિચાર, ઉત્તરકાંડ વાલ્મીકિ રચિત છે કે નહીં, તેની મીમાંસા, આરભના ચાર સર્ગો પ્રસિદ્ધ છે, તેની સિદ્ધિ અને તેનાથી આવતું પરિણામ આદિનું વિવેચન આ નિબંધમાં કરવામાં આવેલ છે.



## SECTION IV ISLAMIC CULTURE

### 1. THE QU'RĀN AND MUSIC

*M L Roy Choudhury*

Music has been a matter of controversy amongst the Muslims since the beginning of Islām. Every Muslim depends on the Qu'rān for final decision on any subject that concerns Islām. Hadith, Fiqh or Fatawa are secondary sources, though often decisions on important questions are found to have been made on such sources.

In this article, I have quoted the original texts of the revelations from the Qu'rān relating to Music, though in fact, there are no words directly referring to Music. Some words have been taken to have references to the Music in different forms. Texts of the Qu'rān cannot be followed properly unless one refers to *Shari-Nazul* i.e. contexts in which the verse had been revealed. I have explained in this paper the occasions under which the revelation appeared. Secondly, I have given the views of the commentators who explained those verses. Opinions differed according to the angle of vision of the commentators as supporters or contemners of Music.

Arabs are essentially a Musical race. music is a part of the life of a nomadic desert people which breaks the monotony of the prosaic life. Owing to association with wine and women Music was prohibited under certain circumstances. That prohibition of Music is occasional, is proved by Muḥammad having composed songs and having them sung by slave girls.

I have put forward in this short article the views of both sides and left it to the readers to judge for themselves.

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### 2 BIJAPUR CALLIGRAPHY (1000-1035)

*Nazir Ahmad, M A, Ph D, D Litt*

Ibrahim Adil Shah was on the throne of Bijapur during this period. He was a good poet and critic and a skilled musician, painter and calligra-

phist He excelled in Naskh, Suls and Nastaliq styles of Persian Calligraphy Though no specimen of his handwriting has come down to us, his attainments attracted scholars of Persian and Arabic to his court. He is stated to have introduced a separate school of Dakhini Calligraphy, the popular forms being Naskh, Suls, Raihan and Nastaliq The significant artists of the period were —

1 Khahlullah Batshikan of Herat, 2 Baqir of Kashan, 3 Zuhuri of Qain, 4 Abdul Latif Mustafa, 5 Abdur Rashid, 6 Abdul Halim, 7 Yusuf Ibrahim Shahi

### ۳۔ گجری زبان کے ادب میں گجراتی مسلمانوں کا حصہ

*S N H Qazi*

میں نے اسے مصموں کے لئے دہل کے تین تاریخی دور قائم کئے ہیں

(۱) پہلا دور — گیارہویں صدی عیسوی سے پندرہویں صدی عیسوی تک۔

(۲) دوسرا دور — سولہویں صدی عیسوی سے سترہویں صدی عیسوی تک۔

(۳) تیسرا دور — سترہویں صدی عیسوی سے بیسویں صدی عیسوی تک۔

#### 4 DEVELOPMENT OF THE THEORY OF STATE AND THE MACHINERY OF GOVERNMENT WITH SPECIAL REFERENCE TO THE EVOLUTION OF THE OFFICE OF VIZIER UNDER THE ABBASIDS

*Dr S B Samad, M A, Ph D*

Muslim State evolved out of a confused mass without any pre-arranged plans—the office of the Caliph—the fountain head of all Islamic state derived its character and significance from sources external as well as foreign to Islam Similarly the other office-bearers followed suit

the most important of whom was the vizier who may be considered as a pivot on which the whole administration of the Islamic empire rested. But to tell the truth, this office, as it was, was an innovation in Muslim polity particularly when he had unlimited powers i.e. he was master of Wizarat-i-tafwid. Under the Abbasids, who followed the Persian models for administrative machinery, this office assumed great proportions specially when we consider the wizarats of the Barmecides or Banu Sahl under Hārūn ar-Rashīd or al-Māmūn. In this age the viziers used to be masters of all and the administrators in toto. But this ascendancy of this office soon saw its bad days and when the political power of the Abbasids dwindled, due to foreign intervention, particularly by the coming of the Turks and the Iranian petty chiefs like Samanids or Buwaihids, the caliph and with him the vizier both lost their foothold and very soon a time came when the office of a vizier was a term of contempt and a source of ridicule. But however, the evolution, rise and fall of this office, as traced in the article, present a very interesting history to a keen thinker.

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## 5. GHAWWASI'S URDU GHAZAL

*Abdul Qadir Sarvar*

A rare manuscript containing the Urdu Ghazals of the famous poet Ghawwasi of Golconda, the author of *Tuti-Namah* and *Saif-ul-Muluk-o-Badi-ul-Jamal*, has been added recently to the valuable collection of the Hyderabad State Library (Kutubkhana-e-Asifiyah). The MS is written in a beautiful Naskh hand but is injured in several places.

The discovery of this Divan of Ghawwasi brings to light the lyrical genius of the poet and also the fact that in the old period, the Ghazal form of poetry was also developed to appreciable standards side by side with the Mathnavi. The model of Ghawwasi's Ghazal is slightly improved compared to his predecessor, Muhammad Quli and at times Ghawwasi's Ghazal touches the heights reached by Wali.

The Divan abounds in personal and historical references and hence a treasure of information regarding the poet, his times, his patrons and the literary tendencies of the age. Ghawwasi seems to be fond of 'continuous Ghazal' and in the matter of themes he does not confine himself to the traditional as the later Ghazal writers do.

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## SECTION V : ARABIC AND PERSIAN

### 1. SHAYKH 'IRĀQĪ'S INFLUENCE ON KHWĀJA HĀFIZ

*Dr Yog Dhyan Ahuja, M. A , Ph D*

While writing in the Introduction of his critical edition of the *Dewān-i-Hāfiz*, Syed 'Abdu-r-Rehmān Khalkhālī has pointed out that some masters of Persian Ghazal, like Shaykh 'Irāqī, Khwājū-i-Kirmānī, Sa'dī and others had composed Ghazals in the style and mode in which Hāfiz chose to write some of his poems. Syed Khalkhālī observes that a majority of the verses of such poems are not only alike in metre and rhyme but are also identical with regard to the ideas expressed therein. Prof E. G Browne, in the third volume of his *Literary History of Persia*, while mentioning in the account of Hāfiz the qualities of the verses of Salmān, Khusrav, Hasan, Sa'dī and Khwājū writes that Hāfiz combined the merits of all, adding to them a charm all his own, and often it pleased him to take from their *Dewān* a couplet or hemistich and modify it so as to add to its beauty. Having already given some examples in the case of Sa'dī in the Second Volume, Prof. Browne proceeds to show similarities between the verses of Hāfiz and Khwājū and Salmān. Now a comparative reading of 'Irāqī and Hāfiz makes an interesting study and would have us add the former's name also to the list given by Prof Browne

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### 2. PRINCIPLES OF LITERARY CRITICISM IN ARABIC AND PERSIAN

*S Masihuzzaman, M A*

This is a short survey of the principles of literary criticism in classical Arabic and Persian intended to serve as a part of the introduction to the writer's work on the history of Urdu Criticism. It is divided into two parts, the first relating to the principles of criticism in Arabic and the second to those in Persian.

The conclusions have been based on the examination of such books as *Naqd-ush-sher*, *Kitabul Amada*, *Mirat-ush-Sher*, *Chahar Maqalah*

Hadaïq-us-Sehr Fī Daqaiqu-sh-Sher, Qaboos Nama Lubabul Albab, and Kitabul Mojām Fī Maaeer-e-Ashaar-i-Ajam

After giving a glimpse of the social environment it has been shown how these influenced in moulding the tastes and the standards of the people. The emphasis on the form rather than the subject matter was a reflection of their social and moral values

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### 3 THE MANBA-UL-ANHAR

*Nazir Ahmad, M A, Ph D, D Litt*

The *Manba-ul-Anhar* is a sufistic Mathnawī in imitation of Nizami's *Makhzan-ul-Asrar* composed by Malik of Qum at the instance of Ibrahim Adil Shah II of Bijapur. Historians and biographers have conflicting views regarding the title, authorship and the nature of the poem. The author of *Maykhanah* calls it *Nawras Namah* but in view of Malik's own statement to the effect that the poem under our consideration was given the title of '*Manba-ul-Anhar*,' we are bound to reject the former's view.

As stated above the poem was composed at the suggestion of and dedicated to the ruler of Bijapur to whose court the author was attached. But the cataloguer of the Curzon Collections of the Asiatic Society, Calcutta ascribes it to Shah Husain Nizam Shah whose personality he could not exactly ascertain. The above authority is mistaken in so much as Malik himself has clearly stated its dedication to Ibrahim Adil Shah. He has further disclosed the circumstances in which the poem was written and dedicated.

Unfortunately some serious scholars have attributed the poem to Malik's life-friend and son-in-law, Zuhuri. Dr. Ethe while giving a description of *Dewan-i-Zuhuri*, assigns it to the latter. In the *Khulasat-ul-Kalam* about 294 lines from the same poem have been quoted under Zuhuri pointing to its authorship to the latter. But since the *Manba-ul-Anhar* is contained in the known MSS of Malik's *Kulliyat* and since a number of lines exhibit Malik's pen-name, we cannot accept Dr. Ethe's point of view.

A group of Persian biographers including contemporary Taqi of Isfahan, calls the *Manba-ul-Anhar* joint production of Malik and Zuhuri. But even to a casual reader it becomes quite clear that the theory of Zuhuri's sharing with Malik is quite fictitious and even absurd.

The poem seems to have been begun some time in A H 1008 and finished before A H 1009

The *Manba-ul-Anhar* is fundamentally a sufistic Mathnawī, but is predominated by religious and ethical element

#### 4 THE TANZIL-UL-ASHAR

*Nazir Ahmad, M A, Ph. D, D Litt*

It is a Mathnawī written on the model of the *Makhzan-ul-Ashar*, composed by Baqir of Kashan, a notable poet of the reign of Ibrahim Adil Shah II of Bijapur. But it is strange that nowhere in the course of the poem the author has either referred to the *Makhzan* or to its writer. But it must be frankly admitted that the poet was inspired by the same

Though the poem was written at Bijapur during the regime of the above prince, yet strangely the latter has only casually been mentioned. But we have reasons to believe that the poem was written at the suggestion of Ibrahim Adil.

The *Tanzil-ul-Ashar* is divided into 17 chapters which have been called Nuzl with 17 anecdotes invariably illustrating the idea underlying each Nuzl.

The poem is very short and contains about 900 lines. In all probability the poem as quoted in the Diwan is complete. The title appears only on the title page but nowhere in the body of the book.

We have no data to find out the date of its composition. But it seems to have been composed on those occasions when Malik and Zuhuri completed their similar poems. Hence the *Tanzil-ul-Ashar* may be assigned to circa A H 1009.

#### 5. LIFE AND WORKS OF 'ABDU-L-LATIF AL-ABBASI OF GUJARAT—AN INTRODUCTION

*Akbar Ali Syed*

(a) Introduction — Gujarat, under the Muslims, was a great centre of cultural and literary activities. It produced great scholars—one of them being 'Abdu-l-Latif

(b) **His life** — He was a native of Gujarat — Early life shrouded in mystery — He was at Ahmedabad in 1021 A H — Later on he joined the service of Lashkar Khan Mashhadi, the Diwan of Kabul under Jahangir — He passed into the Imperial Service in 1042 A H. as Diwan-e-Tan — He went as a Mughal Envoy to Golkunda in 1045 A H — On his return he was honoured with the title of Aqidat Khan — He passed away in the 12th year of Shah Jahan's reign i e in the year 1048-49 A H

(c) **His Works .**

1. *Khulasat ush Shuara* — It is a Tadhkira of Persian poets completed in 1021 A H

2. *Insha-e-Abdu-l-Latif* — It is a collection of epistles written on behalf of Lashkar Khan

3. **His works on Mathnawi of Rumi**

(a) *Nuskha-e-Nasikh-e-Mathnawiyat-e-Saqima* — It is a recension of the Mathnawi completed in 1032 A H

(b) *Lataifu-l-Lughat* — It is a glossary of Mathnawi

(c) *Lataifu-l-Manawi Min Haqiqat-l-Mathnawi* — It is a commentary on the Mathnawi completed before 1038 A H.

4. **His investigations on Hadiqa of Sanai.**

He edited Hadiqa and wrote a commentary entitled *Lataifu-l-Hadaiq Min Nafais id Daqiq*, completed in 1038 A H But it assumed a final form in 1044 A H



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## SECTION VI PALI AND BUDDHISM

### 1. SVASTIKA IN THE IMAGES OF THE BUDDHA

*Prof P V Bapat, Svādhāya*

1 The Svastik mark is found in the images of the Buddha in Viet-nam (Indo-China)

2 It is found in the form of  in images of old and in the form of  in images that are comparatively modern

3 It is also found in images of China and also in the use of a certain sect in Tibet

4 The old lists in Pali and Buddhist Sanskrit do not include this mark among the thirty-two signs of a Great Man, though it is included in the list of eighty minor or supplementary signs

5 But in lists of these thirty-two signs supplied by the Chinese version of two texts like the Lalitavistara and the Mahāpadāna-sutta of the Dīghanikāya (to which the Dirghāgama corresponds) we find the Svastika mentioned, although there is no justification for the same in the original texts

6 So this custom of using the Svastika mark on the chest in the images of the Buddha is supported by literary evidence which goes back to the 4th or 5th century A D

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### 2 A CRITICAL NOTE ON BUDDHIST LITERATURE

*Dr Chandra Bhan Gupta, M A., D Litt*

The Pālī canon of the Buddhists, Tīpitaka, is a great collection of various speeches or conversations, sayings, songs, narratives and the rules of the Buddhist order. The Vinayapitaka comprises of the following texts: the Suttavibhaṅga, the Khandhakās and Parivārapāṭha, which are in the form of vidhi (rule) and arthavāda (explanation of meaning) with narrative poems occurring here and there. The greatest literary works, which



Buddhism has produced, are contained in the Suttapitaka. These works have dialogues, speeches, narratives, sayings and songs and are mostly written in prose. Suttapitaka consists of five Nikāyas or "collections", namely, (1) Dīghanikāya, (2) Majjhimanikāya, (3) Samyuttanikāya, (4) Anguttaranikāya and (5) Khuddakanikāya. The word Abhidhamma means "higher religion". Both the books of the Abhidhammapitaka and those of the Suttapitaka treat of the same subject but the former are drier and more scholastic, definitions and classifications being their strong points. The greater part of the Pāli texts of the canon was produced in India while the great bulk of the non-canonical Pāli literature, is mostly the work of the monks of Ceylon, the most notable exception being the Mīhādapañña "the Questions of Mīhinda". By far the major portion of the non-canonical Pāli literature consists of commentaries. The Buddhist literature is not only found in Pāli but is also written in pure and mixed Sanskrit.

The advent of schism in Buddhism had cast its deep reflections on the trends of its literature. The older school — Hinayāna — emphasised individual liberation, i. e. Nirvāna and the state of Arhat through monastic life. Mahāyāna, on the other hand, preached that not only the monks but every human being could make it his aim to be reborn as a Bodhisattva.

A further insight into Buddhist literature reveals the influence of the Brahmanic literature. The new form of Buddhism — Mahāyāna — derives its ideas in substance from Bhagavadgītā though in a different setting. There are Māhātmyas, Stotras, Dhārants and Tantras in Buddhist literature.

### 3 SEA AND LAND TRADE ROUTES IN INDIA AS REVEALED IN THE BUDDHIST LITERATURE

*Shri Vijayakanta Mishra, M. A.*

There are so many evidences to prove that people in Ancient India were very keen about their maritime activities and they used to sail on their ships even to far distant lands. In the Buddhist India there were *thalapatha* and *jalapatha* routes. The mariners organised themselves under the *myāmaka jetthakas*. The Jātaka stories very often refer to ship-wreck in the mid-ocean. The carpenters made boats and ships. They not only sold the industrial products of their country and accumulated wealth but spread the culture of their motherland. The important ports on the Ganga were Banaras and Campa. But when Pāṭaliputra became the great centre of Magadha and expanded its trade activities, it became the great centre of trade.

Mahāniddeśa speaks of India's trade with Yona and Paramayona to the west and to the east with Kalamukha, Suvarṇabhūmi, Vesunga, Verapatha, Takkola, Tamali, Tambapaṇṇi and Java. A port was called *navapattana*. There were several sea harbours. The life of mariners was always uncertain.

There were two main routes—Dakṣiṇāpatha which was from Rājagṛha to Prasthāna on the Godavari via Śrāvastī and Sāketa, and the Uttarāpatha which was from Śrāvastī to Taxila via Mathurā across the sandy desert of Rajputana. Apart from these there were trade routes from Banaras to Ujjeni via Videha, Kashmīra to Gandhāra, Banaras to Śrāvastī, Rājagṛha to Śrāvastī, Magadha to Sauvīra, Campā to Tāmralipta.

Caravan life was an important aspect of the trading community of this period. All the long distant land trade was carried on by the bands of caravans. It is said that there were five major dangers that awaited the travellers. They were of robbers, wild beasts, drought, demons and famine. It was Banaras through which most of the trade between the eastern and the western parts of the Gangetic plain and south-west India was transacted.

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## SECTION VII PRAKRIT AND JAINISM

### 1 JAIN EPIGRAPHY – ITS IMPORTANCE

*D B Diskalkar, M A*

- 1 Jain epigraphy is mostly sectarian
  - 2 Its importance for the history of Jainism
  - 3 Its importance for the religious history of India
  - 4 Its importance for the political history of India
  - 5 Jain epigraphy is an important branch of Indian epigraphy.
  - 6 Some of the most important Jain places from an epigraphical point of view
  - 7 Jainism unlike Buddhism and Brahmanism is a non-proselitising religion as the absence of any record of the missionary spirit shows
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### 2 MOHANAGRHA IN MALLI-JNĀTA AND IN KAUTILYA'S ARTHASĀSTRA

*Dr Gustav Roth*

*Mohanagrha* in its Prakrit form *mohanaghara* is mentioned in the chapter VIII of *Nāyādhammakahāo* representing the 6th Anga of the Jaina Śvetāmbara Canon

According to this text Malli was the daughter of king Kumbhaka before she entered the state of a Tirthankara. For a certain purpose forseen by her “ohi”, she ordered to have built a *mohanaghara* – delusive house and exactly in the middle of it six *gabbhagharas* – inner apartments, and in the centre of them a *jālaghara* – lattice chamber with a statue of herself

The six *gabbhagharas* are thought to be grouped round the *jālaghara* as passage No 156 of my edition shows

According to this passage 6 kings are taken separately without knowing from each other to the corresponding *gabbhagharas* to see the Statue of

Mallī in the central *jālaghara*. Here the six kings in their six *garbhagrhas* are taught a lesson about the deceptiveness of outside beauty by an horrible smell coming out of the hole in the statue

As far as I can see, the technical term *mohanagrha* does not occur in other Sanskrit literature. I could not trace this term either in our Sanskrit dictionaries or in the *Kośas* accessible to me

Kautilya's *Arthaśāstra* (1,20) however refers to it. According to Kaut the *īśagrha*—bedroom of a king has to be constructed in the way of a *kośagrha*—treasure house with secret walls and passages as a *mohanagrha* in order to improve the security. From this important source we see that a *kośagrha* also had to be planned as a *mohanagrha* and learn that the original meaning of the term must have been a delusive house a stranger not knowing how to enter

The commentator Abhayadevasūri explains *mohanagrha* = *ratigrha*—pleasure house

The development in the meaning of this term is obvious. First *mohanagrha* was used as a term of security place having the function of misleading a person. The second meaning *ratigrha* arose, when the bedroom of a king also had to be constructed as a *mohanagrha* for a king is supposed to be in special danger in his sleeping room.

The original meaning of “*mohana*” itself is “delusive, deceptive”, the second “*mithuna*—intercourse” used as an euphemistic expression. It seems very probable that this modification in the meaning of *mohana* has been influenced by the second meaning of *mohanagrha* mentioned above.

The different readings of this Kaut passage which we find in the editions of Shama Sastri and Jolly on the one side and Ganapati Sastri on the other side, are discussed

The Sanskrit treatises about Architecture as *Mānasāra* and *Samarāṅga-naśūtradhāra* do not mention our term

But I could trace this term in other Prakrit works in *Rāyāpasenaiyya-suttam* and in *Jīvābhigama*. In both texts *mohanaghara* is mentioned just beside *gabbhaghara* as in *Mallī Jñāta*. From this conclusion is drawn that *mohanagrha* was originally closely linked with the well known term of *garbhagrhas*—the inner apartments, which in certain cases were arranged in a *mohanagrha* or as *mohanaagrha* to make the entrance of an outsider difficult. At last an example is given that the conception of *mohanagrha* can also be traced in a narrative of the *Āvaśyaka* Stories. To sum up, *mohanagrha* is a technical term of high antiquity closely linked with *garbhagrha*, which has been preserved in Jain Literature and Kautilya

## SECTION VIII HISTORY

### 1 ĀCHĀRYA SIMHANANDIN, KING-MAKER AND PONTIFF

*Dr A R Baji*

Certain inscriptions of the Ganga period mention one *Simhanandin* as the "promoter of the Ganga kingdom" In this paper an attempt is made to establish the authenticity of this tradition. In doing so the writer seeks to locate the early scene of the political activities of the Gangas in Kongu-deśa and to narrate the circumstances leading to a Brahmin family of adventurers from the North becoming one of the principal Jain dynasties of South India

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### 2 RANI MEENAKSHI'S REIGN IN MADURA (1731-1739)

*R Chandramauliswar, M A*

The Southern principality of Madurai with its metropolis at Tiruchirappalli was ruled by a Nayak ruler, Vijaya Renga Chokkanatha Nayaka at the commencement of the 18th century The death of Vijaya Renga in 1731 A D ushered in an era of anarchy which hastened the extinction of the Nayak principality of Madura Rani Meenakshi, wife of the deceased Raja took the reins of government as the regent of Vijaya Kumara Muttu Tirumalai Nayaka, the adopted son of Vijaya Renga Chokkanatha Vijaya Kumara was the son of Bangaru Tirumala Nayaka, belonging to the collateral branch of the dynasty Bangaru Tirumala, who was in exile, was instigated by the former Brahman minister, viz, Narnappayya to claim the Nayakship for himself In this end he was associated with the crafty Dalavay Venkata Raghavacharya Thus the country was flayed by the factious rivalry between the queen and her brothers on one side and the pretender and his satellites on the other

This unhealthy contest yielded a golden opportunity for the Carnatic Navab to interfere in Madura politics While the Carnatic Navab, Safdar Ali Khan was influenced by the pretender's party, the queen Meenakshi

sought the aid of Chanda Sahib, the adventurous Dewan of the Carnatic. Chanda Sahib, who came to Thiruchirappalli as an arbitrator eschewed the pretender's party cleverly, enticed the queen to repose confidence in him and ultimately contrived to confine the queen to her Palace. The queen Meenakshi, losing all hopes of recovery, terminated her career by committing suicide.

The paper, besides narrating the circumstances leading to the extinction of the Nayak dynasty in Madurai, discusses the probable date of the death of Rani Meenakshi. Prof. R. Satyanath Iyer in his "Nayaks of Madura" has fixed the date as 1736. Prof. V. Rangacharya in his series of articles on "the Nayaks of Madura" in the Indian Antiquary, while rejecting 1731 A. D., has not clearly expressed about the date of Meenakshi's death. The paper, under review, after a close examination of fresh sources, attempts to show that Rani Meenakshi could not have died earlier than March, 1739. The essayist depends, for his conclusion, on the information gleaned from the contemporary records of the Jesuit Mission in Madura and two Tamil chronicles, viz., the Madurai Talavaralaru and the Madurai Stanikar Varalaru, not to ignore a copper-plate grant of Rani Meenakshi issued in 1739 A. D.

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### 3 THE BATTLE OF PLASSEY

*Dr K K Datta*

This paper is based on some mid-eighteenth century original accounts, a careful study of which reveals the treachery of Sirajuddaula's generals and officers on the field of Plassey. In fact Plassey was not 'a great battle' but a 'great betrayal'. Its consequences were, however, very significant from political as well as economic points of view.

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### 4 VIRAGALS AT HIREGUNDUGAL

*K Narayana Iyengar*

There are about twenty viragals in a single group at Hiregundugal in the Tumkur district, set up in memory of the warriors who died in some important battles fought between the major powers of the Deccan in the 8th

and the 9th centuries A D. The sculptures are full of action and realistic although they have been carved in low relief. The inscriptions found either on the top or on the bands in between two panels of the 'Virtuosi' are all in old Kannada characters and language. Though the characters are large and deep they are indistinct at some places due to the weathering of the stone.

Most of these records belong to the reign of the Ganga King Sripustaka but none of them are dated. They refer to the battles fought at different places between the Gangas and other dynasties like the Rashtrakutas, Pallavas and the Chālukyas. Among the chiefs or generals mentioned as serving under the Ganga Kings may be mentioned Siyapella who was governing Kesumannunadu and Maravarenadu and fought against the Rashtrakutas in many battles. Minalevar, another general mentioned in the present records, might be the same as Minchi of the Yellambalse record (M. A. R. 1944-No. 6) while Nagattarasa might have been the governor of Begur.

Among the Rashtrakutas only Kinnarasa is mentioned by name while others are referred to only as 'Ballaha'. A number of battle-fields like Kagimageyur, Begur, Pinchhanur etc. are mentioned in these records.

These and other records found at Yellambalse, Santenihalli and other places show that there were constant wars between the Gangas and the major powers of South India during the latter part of the 8th and earlier part of the 9th centuries A D.

## 5. NOTES ON THE ERAN STONE INSCRIPTION OF SAMUDRAGUPTA (?)

*Prof. Jagan Nath, M. A.*

1. It has been attempted to establish that the inscription does not belong to the reign of Samudragupta, but it belongs to a subsequent date. The arguments are based on the occurrence of the verb *babhū* in the beginning of the inscription.

2. A fresh interpretation of the expression *vīryasūlkā* has been given. The new interpretation has been supported by references to the use of the word in Sanskrit works.

## 6 MIR KHUSRAW—A MISNOMER

G H Khare

Dr A. K. Coomarswamy in his work 'Portfolio of Indian Art' reproduced the head of a portrait which he had termed as that of Mir Khusraw. Then in the periodical 'Artibus Asiae' for 1927 he described the whole portrait in detail, tried to identify this Mir Khusraw with his name-sake, the ill-fated son of Jahangir on the ground of legends found on it and ascribed its execution to the early years of the 17th century, most probably on stylistic basis. This portrait being the property of the Museum of Fine Arts, Boston, Dr Coomarswamy only re-iterated what he had already said in the 'Artibus Asiae', while cataloguing the Indian Collections of that Museum. Mr Ivan Stchoukine in his work 'La Peinture Indienne L'Epoque Des Grands Moghols' has reproduced another portrait of the so-called Mir Khusraw in a sitting posture and has followed Dr Coomarswamy in labelling the portrait and deciding the period of its execution. Rai Krishnadas after reproducing a third portrait of this same person in a standing posture along with the two just referred to has challenged both the identification and the period of its execution on stylistic ground.

I on my part have described seven portraits of the so-called Mir Khusraw in all the three poses. But I have found that five out of these seven are inscribed with the name Farrukhfal instead of Mir Khusraw and three with the name of his father Asafkhan in addition. From the description of this Farrukhfal found in the well-known Persian work *Masir-ul-Urma* I have decidedly identified this portrait as that of Farrukhfal and not of Mir Khusraw as surmised by both Dr Coomarswamy and Mr Stchoukine and I have also pointed out that the portrait must belong to the latter part of the 17th century.

## 7. MUKUNDARĀJA – AUTHOR OF MAHĀBHĀSHYA (VIVEKASINDHU). HIS TIME AND PLACE

Prof K P Kulkarni

Mukundarāja, the author of a Vedānta treatise called *Mahābhāshya* (and also *Vivekasindhu*, *Tattvabodha* in some manuscripts) written both in Sanskrit and Marathi, has like most of the Sanskrit writers neither his time nor his place fixed. Some scholars put him prior to Dnyaneshwar



by a century, while others put him as his contemporary. There are still others who place him posterior to him by over two centuries and make him a disciple of Ekanātha (1533-1599 A D). There are similarly different opinions regarding the place he hailed from. The beautiful Ambānager mentioned by him (V S 18-38) is by some identified with Ambe Jogāi, the present Mominābād in Hyderabad State and by others with Āmbhore near Umared in Nāgpur district. An attempt is made in this paper to approach as nearer to the truth as possible, supported as it is by manuscript and other evidence.

Tradition ascribes to him five works—treatises on Advaita Vedānta as propounded by Śāṅkarācārya. One of these is both in Sanskrit and Marathi. Though the name of both these is the same, viz., *Vivekasindhu*, still each differs widely from the other in content, presentation, language and size. One is not a translation of the other.

Mukundarāja is supposed to have lived in the 12th century (A D). One Marathi manuscript of V S dates the composition in Śaka 1110.

He is thus put prior to Dnyāneshwar by over a century and also prior to other pioneer Marathi writers of the Mahānubhāva sect. He is the first writer who wrote Advaita Vedānta in Marathi.

He says in his *Vivekasindhu* (7-155) that the treatise was written for the enlightenment of a prince—Jaitpāla. He also refers to another contemporary prince—Shārangadhara. Jaitpāla is mentioned along with his father Ballāla and his grandfather Nārsimha. Nowhere in the lists mentioned by Hemadri in his *Vratakhanda* and others of the dynasties ruling in those times, does this triad appear. This leads us to believe that both Jaitpāla and Shārangadhara must have been minor feudatory princes. A clue to their identification is obtained from a Mahānubhāva work *Yaksha Deva Vriddhānwaya* of Meghachandra. It is said there that Mukundarāja was the elder brother of Jaitpāla who renounces the world, transfers his kingship to his nephew Shārangadhara and becomes a disciple of Mukundarāja.

Jaitpāla again is mentioned in the Bhavishyottara Purāṇa (chapter 22 nd) as a Jain King who having first adopted the Jain faith turns back to the Brahmanic faith on the advice and initiation of Mukundarāja.

The most that we could say, tentatively of course, on the evidence available is that—

- (1) Mukundarāja wrote his *Vivekasindhu* (Sanskrit and Marathi) in Śaka 1110.

- (2) He came from a Brahmin family of feudatory princes and Jaitpāla and Shārangadhara were his contemporary relatives.
- (3) He passed the first part of his life at Banaras and later came down to stay at Ambanagar (Ambhore)

8 A FRAGMENT OF AN INSCRIBED PRAŚASTI OF UDAYANA  
VIHĀRA BY RĀMACHANDRA MUNI, NEWLY  
DISCOVERED FROM DHOLKA

*Dr M R Majmudar, M A, Ph D, LL B*

Rāmachandra Sūri (c 1093-1174 A D ) was the most noteworthy pupil of Hemachandra Sūri Siddharāja gave him the title 'Kavi-Katāramalla' He appears to have been a recipient of royal favour during the reign of Kumārapāla But according to a story preserved by *Prabandhakośa* (1349 A D ), he tried to prevent Ajayapāla from succeeding Kumārapāla on the throne The prince, upon his accession, took his revenge by making the politically minded Sādhu stand on a red-hot piece of copper

Rāmachandra Muni was a prolific writer Many of his works possess real merit '*Nalavilāsa*' and "*Kaumudī-Mitrānandam*" — two dramas and '*Nātyadarpana*', a treatise in collaboration with Guṇachandrasūri, another pupil of Hemachandra Sūri, are his noteworthy works

The poet Rāmachandra Sūri calls himself the author of a hundred *prabandhas* (प्रबन्धशतकर्ता), out of which over thirty-five have come down to us

The fragment of the *prasaśti* inscribed on stone, discovered from Dholkā this year from Raṇchhodjī's temple, appears to be the third portion of the *praśasti* of one-hundred verses, and records verses from 71 to 102 The last verse in prthvi metre is read as under

प्रबन्धशतनिर्मितिप्रथितकीर्तिकाम्योदय ।

प्रशस्तिमतुलामिमामुक्त रामचन्द्रो मुनि ॥ १०३

The other two stones containing the preceding 70 verses (each having about 35 verses) remain to be discovered

The present fragment is inscribed on a stone, the other side of which contains an image of Viṣṇu in high relief, with an inscription on the pedestal, dated Samvat 1266 (A D 1210) The Mahantji of the temple told us

that on the other side of the Viṣṇu image, which is in regular worship, some inscribed lettering can be felt by feeling alone, as there was very little space behind the image, installed against the wall. This information from the Mahantji could only be verified if the portion of the wall could be pulled down. Through the willing courtesy of the Mahantji and the prompt intervention of my friends Shri Ramakanta Majmudar and Shri Jasubhai Vyas the portion of the wall was dismantled so as to enable us to take the estampage of the inscription.

To the surprise of all, the inscribed matter, done horizontal on the stone-image turned out to be the fragment of the *praśasti* of Udayana-Vihāra of which the last verse is quoted above. The inscription is being studied by me.

This discovery throws a flood of light on the transitional political atmosphere during the Brahmin-minded Ajayapāla's reign.

## 9 A PĀSUPATĀCHĀRYA FROM ANAHILAPĀTAKA APPOINTED HEAD OF A 12th CENTURY MATHA IN N. W. PROVINCES

*Dr M. R. Majmudar, M. A., Ph. D., LL. B.*

Reference to a Pāsupatāchārya named Dharmasīva from Anahilapātaka in the 12th Century is known from the Badaun stone-inscription of Lakhanpāla from the chief town of the Badaun District of the N. W. Provinces, now in the Lucknow Museum.

The inscription in Sanskrit, written in Nāgarī Script of the 12th or 13th Century A. D. after giving the historical introduction of the forefathers of Lakhanpāla who belonged to the Rāstrakūṭa (Rāthod) clan of Kanauj, goes on to relate that there was once a Śaiva ascetic, called Dharmasīva, as clearly read from the estampage so kindly supplied by the Curator, Lucknow Museum (wrongly read as 'Varmaśīva' in the reading published by Dr. Keithorn from a transcript supplied to him, the 'dha' being read as 'Va', in *Epigraphia Indica*, Vol. I pp. 61-66 in 1888).

This Dharmasīva's home was Anahilapātaka, who after destroying an idol which had been set up by the Bauddhas in Dākṣiṇāpatha by the efficacy of his *mantras*, gave other proofs of his piety and superhuman power in Kashmir, and while on his wanderings came to Vadamya.

(modern Badaun) he was appointed head of a *matha* of the town by Devapāla's minister Rujā. In this office he appears to have been succeeded by other holy people like Mūrtigana and his pupil Īśānaśiva.

This points to the prevalence of Pāśupata-Lakulīśa system of Śiva worship in Gujarat, which dates from the Solanki rule i.e. the 11th Century A.D., as recorded in inscriptions

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## 10 FIRST MUSLIM PENETRATION INTO DEEPER BENGAL

*Sushila Mondal*

This paper deals with a very interesting episode in connection with the penetration of the Turko-Afghans into the Deeper Bengal. Bakhtiyār Khilji, no doubt, conquered Nadia from Raja Lakshman Sen who took refuge in the southern portion of his kingdom, known as Vikrampur in the Dacca District of East Bengal. Lakshman Sen's descendants ruled there for about half a century. Bengal was not, in fact, conquered by any regular Muslim force from Delhi or from Ghor. An adventurer from Sistān, named Bakhtiyār Khilji, conquered Bengal independently and this myth of his conquest with 17 soldiers has been swallowed by unsuspecting public as a part of history.

It cannot be told with any certainty when and how Bengal became a part of the Delhi Empire.

One Bengal-Malik Ghyāsuddīn Iwaz received recognition from the Khalīfa of Bagdad as an independent sovereign in the year 1236, and styled himself as Sultan Al-Nasir. Sultan Iltumish did not like this official recognition of the tiny Bengal Sultan in preference to the Sultan at Delhi. So he sent emissary to Bagdad for getting Khalīfa's recognition, which he received. To make his position more sure, Iltumish personally led an expedition to Laknauti. Iltumish after 2 years of continuous wars had to be satisfied with paltry sum of 8 lakhs and an insignificant present of 17 elephants. As soon as Iltumish returned, Ghyāsuddīn Iwaz became independent with recitation of the Khutba in the name of the Delhi Sultan.

Since then, Bengal remained an apple of discord between the Delhi Sultanate and the Turko-Afghan adventurers. Bengal was surrounded by many independent states like Cooch-Bihar, Assam, Himalayan Terai,

Tipperah, Chittagong, Arakan The geographical position of Eastern Bengal interspersed by big rivers was a natural barrier to the mountain hordes who had come to invade Bengal The Hindu chiefs supported the Muslim Sultans of Bengal against Delhi and made a common cause against the Delhi Sultans whom they considered as foreigners

It was fifty years after that the famous Ghyasuddin Balban of Delhi invaded Bengal and led four expeditions in three years 1278-81, the last two having been directed by Balban himself when he was beyond his 80th year It must be noted here that Tughrul Beg of Bengal could not be defeated without the help of the Hindu chiefs of Eastern Bengal and that too by means of treasury of some merchants

This paper will throw some interesting side lights on the history of Muslim penetration into deeper Bengal

## 11. HINDU-MUSLIM RELATIONS AS REVEALED IN URDU LITERATURE

*G C Narang*

1 Syncretic trends in Bhakti and Rekhta of 14th and 15th Centuries.

2 Deccani Branch of Urdu Literature its historical importance as regards the relations of conqueror and vanquished (15th to 17th cent )  
—A special notice of Kalī Kutub Shah's poetry

3 Urdu Ghalz, its importance in revealing the synthesis brought over by the impact of Islamic Mysticism with Vedantism

4 Common services of Hindu writers rendered in the field of Urdu literature, their importance and scope

5 Modern Urdu literature, honeycombed with syncretic references of Hindu and Muslim culture, one of the important links between the two nations, its importance and influence towards gulping the divergences brought over by the partition of India

## 12 ENMITY BETWEEN NAHAPĀNA AND SĀTAKARNĪ

*V. R. Talwalkar*

Nahapāna remains a mystery His coins found at Jogalthembī — On obv. N's bust and that of another male — On rev legends in Kharosthī and Greek, thunderbolt, year 44 — N held north-west Sahyādri when Roman trade in the East flourished by sea and land (1st cen A D) N occupied important posts in N W Deccan, these were connected with trade beyond the seven seas Traders secured precious stones and other commodities in demand at Roman centres on the Mediterranean N held coast from Dahānūka in the south to Stambhatīrtha to the north of Bhrgukaccha From Stambhatīrtha radiated highways to (1) Gīrinagara, (2) Daśāpura, (3) Ujjayīnī on way to Vīdiśā, and (4) banks of the Banas (Parṇāśā) for Puskara and Mathurā From Bharoch highways ran to (5) Vanavāsī by sea and (6) Ujjayīnī by land, also to (7) Kamane and (8) Jogalthembī At latter point N held approaches to further Deccan in S E along the Godavary valley

Geography of Ptolemy is full of information about the interior of this region Did Yonakas, some bearing Indian names, and N supply this to Ptolemy ? Yonakas were in league with N Most of the former were Roman subjects or refugees from the North-West. Names like Mina and Minagaro are Scythian, while Syeastrene, Kamane, Caliane, Ariake, Tiatura &c are Greek. These stand for Saurāṣṭra, Kāmapīya of Rāstrakūtas (mod Kamrej), mod Kalyan near Bombay, an old port of Sātavāhanas Ariake of Ptolemy lay along the coast from Sopara southwards This reminds us of the river Aria of the Greeks on way to Bactria, lying to the north of Śakasthāna Trace of Tiatura is probably preserved in the name of a river Titur between Chalisgam and Bhadgaon Two Mina rivers are known One is a tributary of the Kukdi near Junnar (Yavananagar) capital of N Another Mina is a tributary of the Mahī joining from the south near the head of the Gulf Nahpa a village near Borsad to the north of the Mahī is known N thrived in the early days of Kushans who were friendly to Romans Śakas were Phil-Hellenic

Vespasian, Titus and Trajan (68 A D – 117 A D) destroyed Kingdoms of the Jews in Palestine and that of Nabataeans of Petra nearby (70 A D) Romans drove Parthians to the east of the Tigris (115 A D) Trajan (97–117 A D) while at the head of the Persian Gulf dreamt of invading India But his sudden death on way from Babylon to Syria averted this calamity Hadrian (117–138 A D) restored peace in the East Return of Pulomāvi to Parthian from his Andhra capital falls during this period Was

the enmity between Nahapāna and Śītaṭarni III, due to this trade rivalry ? Their dates fall within Trajan's reign. It is highly probable that this was the root cause of the trouble hinted at by the author of the *Periplus* (80 A. D.)

Intense trade existed between Puteoli, a Roman port and Barygaza (India) held by the Greeks and later by Nahapāna. Nabatians of Petra were carriers of Roman trade. Their script was Aramaic. Their coins are with jugget busts of their king and queen. Now Nahapāna's coins bear two busts. First part of Jogalthembī strangely suggests a jugget (𐤅𐤍𐤁𐤏) 'Pitalkhora' may be an abridged form of 'Puteoli Khaharata'. Kharoṣṭhī script is derivable from Aramaic.

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## SECTION IX ARCHAEOLOGY

### 1. DIKPĀLAS AND THEIR ŚĀKTIS IN TEMPLES OF ORISSA

*P. Acharya*

In early Śaiva temples of Orissa no images of Dīkpālas are found and in their places the deities of Śaiva pantheon are noticed. The date of Rājārāṇi temple is assigned to 1000 A. D. and in this temple 8 Dīkpālas are found at 8 cardinal points. The names of Dīkpālas from east to north-east are Indra, Agni, Yama, Nairṛta, Varuṇa, Vāyu, Kubera and Śāna. In the great temple of Liṅgarāja and the Brahmeśwar temple which were built in the latter half of the 11th century we find Dīkpālas. In the Jagannāth temple at Puri also there are images of Dīkpālas. Its date is about the middle of the 12th century A. D. So the temples built from 1000 to 1180 A. D. are adorned with Dīkpālas.

In the Anantavāsudeva temple at Bhubaneśwar, which was erected in 1278 A. D. we not only find the images of Dīkpālas but images of their Śāktis or female energies also. The female energies of Dīkpālas are also named according to the corresponding Dīkpālas and they possess the Āyudhas and vehicles same as those of the Dīkpālas.

The temples of Sadhū, Chitrakārinī, Yameśvara, Mitreśvara, Varuṇeśvara of Bhubaneśwar also possess the images of Dīkpālas with their Śāktis not only in the main temple, but also in their Jagamohans. All these temples were built after the 13th century A. D. The images of Dīkpālas and their Śāktis have been carved in various ways by the different sculptors in a period of 500 years from 1000 A. D.

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### 2. KHAIRAGARH

*Adris Banerji*

The present paper makes an endeavour to describe the antiquarian remains in the village of Khaira in the Rasra tahsil of the Ballia District in Uttar Pradesh.



## . ORIGIN OF THE BUDDHIST CHURCH ART—THE BACKGROUND

*Adris Banerji*

The principal characteristic of Indian art is that the forms are very well developed showing maturity, therefore the question of their origin is as intriguing as it is vague. In the present paper an effort has been made to show the tangled skein with particular reference to the social, political, ethnical and philosophical background.

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## 4 OBSERVATIONS ON SOME NON-MUHAMMADAN COINS

*Priyatosi Banerjee*

The coins discussed in this paper belong to the Coin-Cabinet of the Indian Museum, Calcutta. They present certain interesting types and varieties. The first of these is a nice silver coin of Strato and Agathocleia. Its obverse shows the conjugate busts of Strato and Agathocleia and the reverse, Pallas with aegis and thunderbolt, and a monogram which is not found on any other coin of this type. The second one is an interesting silver coin of Strato I with the diademed and helmeted busts of the king on the obverse and the figure of Pallas on the reverse. The third one is a coin of Strato I with Strato II with the legend *maharajasa tratarasa stratasa potrasa chasa priyapita Strataasa*. The fourth coin belongs to a later Indo-Scythic chief called Bashana who belonged to the tribe, Shapāhas or Shapāas. This tribe-name occurs also on coins of Bnadra, Bachama and Pāsana described by Smith and R. D. Banerji (*C. C. I. M.*, Vol. I, pp. 88f; *J. P. A. S. B.*, 1908, pp. 81 ff). Smith read the legend as *Shalada* and Banerji as *Shilada*. But the correct reading seems to be *Surdhas* as Thomas long ago suggested while dealing with a similar coin in *Indian Antiquary*, Vol. XII, p. 10. Coins Nos. 5 and 6 belong to the Gadāha or Gadāhara chiefs Yasha and Cashapa. The names of these rulers are known for the first time from these two coins. The seventh or the last coin in this paper is one of Dalamardana Sāha of Nepal, bearing the date 888 (N. S.). The date was wrongly read as 1888 V. S. by Brijabind in the *Supplementary Catalogue of the Indian Museum Coins*, Vol. 1, p. 79.

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## 5 A SHORT KURKI HAR BRONZE INSCRIPTION

*Prīyatosh Banerjee*

The inscription in question is engraved on the back of the halo and pedestal of a bronze image, found along with two hundred and thirty other bronze objects at Kurkihar in the district of Gaya, Bihar, in 1930. The whole of this bronze collection is now in the Patna Museum, Patna. The actual image of which the halo and pedestal in question formed a part, was, so far as I know, not available.

The inscription is written in Eastern script of c. 10th-11th-century A.D. It consists of two parts. The first part which records the gift of a lay worshipper called Gopāla-hinokā is engraved on the back of the halo and it was published by Dr. A. Banerji-Sastri in *J B O R S*, Vol. XXVI, pp. 249-50, along with most of the other Kurkihar bronze image inscriptions. The second part of the inscription which contains the name of Bhaishajya-guru Buddha has not been published anywhere before. I edit here the full text of the inscription, on the basis of my study of the original record.

Bhaishajya-guru is a very popular divinity in China, Japan and Tibet. He is the healing Buddha 'dispensing the spiritual medicine when properly worshipped'. According to the *Bhaishajya-guru sūtra* he is the ruler of the eastern world and he was a Buddha when Gautama was a Bodhisattva. Though the cult of Bhaishajya-guru was specially popular in China, Tibet and Japan, the present inscription shows that it was held in esteem in certain parts of India also in the mediaeval period.

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## 6 HINDU ELEMENTS IN EARLY MUSLIM COINAGE IN INDIA

*Asoke Kumar Bhattacharyya*

Khutba and Sikkah being the essential symbols of royalty in Islam, the medieval period of Indian history is greatly enriched by an enormous mass of numismatic material. For cultural history, no less for the political, these coins afford ample evidences for interesting and important study. From the earliest period of Muslim numismatics in India beginning with Mahmūd of Ghazni down to the end of the Mughal, we have an almost unbroken series of coins exhibiting the different cultural trends obtained at different



Associated with the ceremony of flag-hoisting in a temple is the concept of Yakṣa known in Jainism as Sarvālha or Sarvāhna. The presiding deity of the flag is said to ascend along with Sarvālha Yakṣa who forms there the principal deity. The details of the iconography of the Yakṣa have been worked out from Digambara texts like the *Trilokasāra* of the 10th cent. A. D. and specimens from the South in the temples at Tiruparut-tikunram are discussed. Its distinction from the Yakṣa Gomeda attached to Neminātha is pointed out.

The next deity dealt with is Brahmaśānti Yakṣa who assimilates the character of Brahmā of the orthodox system and is specially noted in connection with the worship of Śāntinātha, the 16th Tīrthankara. The *Śāntistuti* of an anonymous writer mentions the deity. The Svetāmbara on a palm leaf ms. at Chani, Baroda, gives a representation of the Yakṣa. Another from the Bhandars at Patan illustrates the deity which was wrongly identified by Brown as Sakra. *Nirvāṇakāhikā* also gives a tradition according to the Svetāmbaras.

The iconography of Hariṇaigameśi who is discussed next is studied from a comparative point of view. The Brahmanic text *Harivamśa* mentions him as the younger brother of Kumāra (Kārtikeya). This explains the *vāhana mayūra* for the deity. Jaina *Kalpasūtra* and the *Antagadadasāo Sūtra* while giving an account of the functions of the deity supply us with their respective iconography indirectly.

Kapardi Yakṣa of the Jains is an instance of assimilation of an aspect of Śiva in Brahmanism. The Jaina legends explaining the symbolism are described in detail.

## 8. A BRIEF ACCOUNT OF RECENT ARCHAEOLOGICAL EXPLORATION IN MAHARASHTRA

*M. N. Deshpande*

In recent years, a few ancient Sātavāhana sites like Paithan, Kolhapur, Karad and Nasik have been excavated in Mahārāshtra and much useful light has been thrown on the Sātavāhana period and the trade relations of the Deccan with the mediterranean countries in the early centuries of the Christian era. The lowest levels at Nasik have brought to light a new

pre-historic culture characterised by painted pottery and microliths Jorwe near Sangamner (Ahmednagar District) has also yielded finds of the same nature

In the year 1951-52 and 1952-53 excavation at Bahāl in East Khandesh District was undertaken by the Archaeological Department and the remains of a new culture characterised by painted pottery and microliths were brought to light. These lay in the lowest level and were superimposed by early historic cultural debris of 12 ft. thickness which again were capped by N. B. P. assignable to 3-4 Cent. B. C. The painted pottery culture was thus assigned to about 750-1000 B. C. A Burial site was discovered on the other side of river Girnā opposite the habitation mound at Bahāl where for the first time two types of burials viz. (i) Pit-burial and (ii) Urn-burial were found. These contain pottery having definite affinities with the megalithic and urn burial pottery of Southern India though iron (or metal) is totally absent. Microliths and carnelian and bone beads are however found in these burials.

Exploration in Mahārāshṭra in the valleys of Godāvarī, Girnā, Pravara and their tributaries brought to light the following sites, where painted pottery and microliths have been found :—

*Bhājapur* : On the bank of Mahalingi (Dist. Nasik)

*Sinnar* : (Dist. Nasik)

*Kopergaon* : (Dist. Nasik)

*Nerara and To'a or Pravara Sangar* : (Ahmednagar Dist.)

Surface exploration of *Patidar* yielded for the first time N. B. P. and the remains of painted pottery culture.

The future plan of work for Mahārāshṭra is indicated at the end.

## 9. ORIGIN OF INDIAN EPIGRAPHY

*D. B. Dikshit, M. A.*

1. Origin of Indian Epigraphy obscure
2. Absence of epigraphical material does not mean ignorance of writing of ancient Hindus.
3. Vedic evidence to show that the Vedic Aryans not only knew the art of writing but had Vedic manuscripts carefully preserved.

- 4 Reasons for the absence of epigraphical material in pre-Mauryan times
- 5 Origin of Indian epigraphy can be traced to the Indus Valley period in 2000 B. C
- 6 Subsequent disappearance of epigraphical records for some unknown reasons
- 7 Revival of Indian epigraphy in the Maurya period in fourth cent. B C due to rise of Buddhism.



## 10. A MEDIAEVAL TEMPLE AT KOTAI (IN KUTCH) ·

### IS IT A SUN SHRINE ?

*A. S. Gadre*

Kotai on the border of the great Ran of Kutch is a village about 12 miles to the north of Bhuj, the capital of Kutch. That it was once a prosperous locality can be seen from the structural remains of a richly carved temple. Silver *laris* found in a neighbouring village are preserved in the State Museum at Bhuj. It has remains of an old city perhaps of the 10th century. The extant temple is ascribed to the famous Kutch ruler Lakha Phulani. The temple which is the subject of this paper has been noticed in the Bombay Gazetteer Vol. V and in the Report on the Antiquities of Kathiawad and Kutch by J. Burgess. In both the places it is described as a Sun Temple. Exploration of Kutch was entrusted to me by the Director General of Archaeology in India, New Delhi in 1951 when I was working as Director of Archaeology, Baroda. The monument was thoroughly examined by me, when I found that it is not a Sun Temple, but that it is a Śiva temple. The Bombay Gazetteer records that there were four temples. But at present only one exists. That the temple described in this paper is the same as that described in detail in the Gazetteer and by Burgess can be accepted on comparison of the photograph published by Burgess and those accompanying this paper. The main argument of both the Gazetteer and Burgess in saying that it is a Sun temple is that there is a *navagraha* panel over the door lintel. The writer of this paper has carefully examined the sculptures and has come to the conclusion that it is a Śiva temple. The reasons in brief are as under:

- (1) The panels — one at the entrance and the other over the door lintel of the *garbha-gr̥ha* do not depict the *navagrahas* or planets. The main figures are of Brahmā, Śiva and Viṣṇu. The second god is in the centre.

(2) The sculptures are mainly Saivite. The figures in the main niches of the mandovaras are various forms of Śiva.

(3) There is not a single figure of Sūrya in any of the panels.

(4) The temple faces the west, whereas Sun temples are known to face the east.

(5) The passage for ablution water in the *garbhagrīha* is a characteristic of Śiva temples.

The sculptures are described at some length in the paper. The main reason for writing this paper is to correct the long-persisting misnomer of the temple. Even the Kutch Bus Service Guide has given the temple as a Sun temple in its list of places of historical importance in Kutch. Hence an attempt is made here to identify the temple correctly.

## 11. 'VIGRAHAPĀLA' COINS — NOT A MAGADHA TYPE

R C Kar, M A

The 'Vigrahapāla' coins, or *Vigrahapāla-dāmmas* as they are called in the Siyaḍoṇi inscription, are usually regarded as a Magadhan issue and attributed to one or other of the three Vigrahapālas of Magadha or Eastern India, namely, Vigrahapāla I (c. A. D. 854-57), Vigrahapāla II (c. A. D. 992) and Vigrahapāla III (c. A. D. 1055-81). This generally accepted view, however, appears untenable, as on typological and 'paleographic' considerations the earliest of the Vigrahapāla issues have to be placed before the earliest of the Ādivarāha coins of the Gurjara-Pratihāra king Bhoja I (c. A. D. 835-85) of Kanauj. It is also not possible to assign them to earlier Pāla kings like Dharmapāla (c. A. D. 769-815) or Devapāla (c. A. D. 815-54) because of their close typological affinity with the Sasanian coinage, the rarity of their occurrence in Bengal, and the absence of any reference to *Vigrahapāla-dāmmas* as such in the numerous Pāla records. On the other hand, these together with the evidence of the Siyaḍoṇi inscription and the fact of their abundant occurrence at Ahichchhatrā in association with *Ādivarāha-dāmmas*, will suggest the attribution of the Vigrahapāla coins to the Gurjara-Pratihāras of Kanauj. Cunningham, indeed, suspected this connexion on the evidence of the Siyaḍoṇi inscription, and appears to have been inclined to attribute them to one of the successors of Bhoja I. But, as the earliest of the Vigrahapāla coins were earlier than the earliest of the Ādivarāha coins, it is suggested here that the Vigrahapāla coins were first minted probably by the Gurjara-Pratihāra king Bhoja I during the earlier part of his reign.

## 12 EXCAVATION AT TIMBARVA

*R N Mehta, M A*

In the jurisdiction of the village Timbarva of the Sinor taluka, Baroda District, is a small low flat mound. A small trial trench was dug on it. It has thrown new light on the Early Historic Archaeology of Gujarat.

The excavation has given three periods. The earliest is characterised by Red and black 'Megalithic Pottery' (mostly rimless bowls and shallow dishes), associated with a few fragments of the Northern Black Polished ware. The next period is characterised by the presence of the red polished ware associated with typical pottery found in association with the Kshatrapa period at Baroda. On the top is found the 'Mediaeval painted ware' with black painting on white background on a red slipped ware. The upper limit of this pottery seems to be about 600 A D from the evidence at the excavation at Baroda.

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## 13 MURIA STONE INSCRIPTION OF ŚANKARAGANA

*Prof V V Mirashi*

In July last a stone inscription was discovered by Dr M. C. Chaubey of Jabalpur at Muria, a village near Boria on the Jabalpur-Sagar road. It is fragmentary. It consists of only two lines, of which the right-hand portion is lost. It contains only two names viz. Śrī-Śankaragaṇadeva in the first line and Bhattīkaradeva in the second. The object of the inscription was probably to record the construction of some meritorious work by Bhattīkaradeva, since the word *kīrtti*, now partially lost, written after *Bhattīkaradevasya* in line 2.

The characters of this record are similar to those of the Sagar and Chhoti Deori inscriptions recently edited by me in the *Epigraphia Indica*. Śankaragana mentioned in the first line of this inscription is probably identical with the Kalachuri prince of the aforementioned two records which were found in the neighbouring country. He probably flourished about the middle of the eighth century A D.

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## 14 THE THREE BODHISATTVA IMAGES OF NĀLANDĀ

*B. N. Mishra*

The three Bodhisattva figures discussed in the present paper belong to the Gupta, late Gupta and Early Mediaeval periods. They have been for the first time identified here correctly. Their companion figures or the Dhyānī Buddha effigies decorating their crests have proved helpful in ascertaining their individual entities. It is of immense value to know that the Nālandā collection consists of Bodhisattvas like Siddhaikavīra and Sāmantabhadra. The Sārnāth Museum exhibits an image of Siddhaikavīra which is considerably later in date than the Nālandā Siddhaikavīra. Moreover, only Nālandā has yielded an image of Sāmantabhadra.

These Nālandā sculptures clearly show that their iconographic features, viz. crests, eye-brows, eyes, lips, fingers, knees, feet, garments etc. – have their origin in the sculptures of the Kushāṇa era and Sārnāth of the Gupta regime. History of figure art at Nālandā can, therefore, be traced in context of this closer affinity of technique and style from the Gupta to the late Mediaeval times.

## 15 A NOTE ON DHOBADIHA ROCK CARVINGS FOUND AT CHAIBASSA

*Vijayakanta Mishra, M. A.*

While excavating the western channel of the Sarjamhatu Medium-Irrigation Scheme in the Sadar Subdivision of Chaibassa, a large number of rock carvings have been found. The depth of these carvings are 1 to 2 millimetres. There are some symbols having peculiar patterns. These rocks occur in the middle of the channel. One of these carvings indicate a human being with a Nāga in his hand and a bird on the top. Another human figure with a Nāga headdress seems to be worshipping the deity. The Nāga worship can be traced from the prehistoric period to the present day. The whole of Chhotā Nagpur can be associated with the Nāga worship. In this connection it may be mentioned that the members of the ruling house of Chutia Nagpur always bear a head-dress so arranged to resemble a serpent coiled round with its head protruding over the wearer's brow.

As regards the age of the carvings, it is difficult to say anything definite at the present time. Probably these rock carvings served religious objects.

originally A further and-detailed exploration may throw more light on these carvings and the prehistoric age of Chhota Nagpur

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## 16. AN INTERESTING INSCRIBED POTCOVER FROM NALISAR SAMBHAR

*Dr Satya Prakash*

The broken inscribed potcover, which forms the subject matter of this note, was discovered in a mound at Nalisar in Sambhar District in the month of September, 1949. Excavations were conducted at this place in 1937-38 by the late Rai Bahadur Daya Ram Sahni, revealing the terracottas and pottery of the period ranging from the early Gupta period to the 10th century A D. No inscribed pottery piece was found at that time. In 1949 when it became necessary to give a slope to the walls of the main trench dug in the earlier excavations, this potcover and a coin of Diomedes and several coins of the 2nd and 3rd Century A D were discovered. As the digging was for sloping the walls of the trench, no definite statement can be hazarded as to whether this potcover was from the main Gupta layer or from the earlier layer. But this inference regarding the date of the pottery piece can easily be drawn from a study of the script used in this potcover.

This potcover is interesting in two respects. Firstly it gives a strange reading and does not allow us to arrive at any phrase, which might show the correct name of any owner of the pot. Secondly, the two inscribed words are differently inscribed. The first part appears to have been simply a scribbling while the other one is a well written word. The script of the first part appears to be of another period than that of the other part.

The potcover reads as follows —

(From left to right) *Mukhesa - Ramākasa*

This is how it has been read by the writer of the note. There are some scholars who have read it as —

*Dhimesa Ramākasa*

But there appears little force in reading the phrase as such. This reading too does not give any meaning. To my mind *Ramākasa* is the Pali form of *Ramākasya* and it means 'of Ramāk,' which appears to be the name of somebody.

As this cover is broken and the other portion of the potcover may also be containing a part of the inscription, no inference other than this can be hazarded definitely at its face value

But that this inscription is in two scripts is certain

The script used in *Mukhesa* is different from that of *Ramākasa*. The former is an earlier script while the other is a later script. The potcover is, however, of the 2nd Century A. D.

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## 17. ON A S'RĪ PRATĀPA COIN AT NĀLANDĀ

*Dr S. C. Ray, M. A., D. Phil*

The paper notes the discovery of a S'rī Pratāpa type of Kāśmīran coin generally ascribed to Lalitāditya from the ruins of the ancient university site of Nālandā. This is the solitary archaeological evidence which may indicate Lalitāditya's victorious march in the plains of India as far east as Nālandā. Nālandā has yielded a stone inscription of a king named Yaśovarman. His identity with Yaśovarman, king of Kanauj, who, according to Kalhaṇa, was defeated by Lalitāditya has often been suggested but never proved. The discovery of Lalitāditya's coin from the same spot which also yields an inscription bearing the name of his great adversary would undoubtedly give more weight to the held supposition.

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## 18. KUDIMIYAMALAI MUSIC INSCRIPTION - AN INTERPRETATION

*Prof P. Sambamoorthy, B. A., B. L.*

The significance of the Kudimiyamalai Music Inscription from the historical and musicological points of view — The date of the Inscription and its Author — Dr. Bhandarkar and other scholars who have studied this Inscription — Why the Inscription has baffled all attempts at interpretation so far

Barring the musical inscription at Tirumayam, this is the only important inscription pertaining to music in the whole of India. The Inscription is of all-India interest since it was carved at a time when the bifurcation into

the two sub-systems of music—Hindusthani and Karnatic had not come into vogue — The object of the Author in carving this Inscription — Bharata's Experimental vinas offering a clue to the notation used The meaning of the vowel changes in the names of the solfa letters A similar device resorted to in European music, many centuries later The dot in the Inscription Exposition of the *jātis* (*rāgas*) through *tānas*

The *śuddha* scale of ancient music — The meaning of *saṅkīrṇa jāti*  
 Demonstration of the Music of the Inscription on the Pradarśana Veenā

## 19. EXCAVATIONS AT MAHESHVAR IN MADHYA BHARAT

*Dr H D Sankaha and Dr B Subbarao*

Māhishmatī is a well known city in Ancient India located on the banks of the river]Narmada As it is well-known in Puranic and Buddhist literature, this area was taken up for exploration and excavation by the Narmada Vally Expedition organized by the Deccan College Research Institute, M. S University of Baroda and the Government of Madhya Bharat Modern Maheshvar in the Nimad District of Madhya Bharat is the site of the ancient city of Māhishmatī and there are extensive mounds on the north bank of Narmada (Maheshvar) and the south bank (Navdatoli) Excavations were carried out at both the sites and an area of ten miles on either side was intensively explored The following sequence of Cultures was established

1 Palaeolithic (Mid-Pleistocene)

2 Proto-Neolithic

3 Proto-Historic, characterized by the presence of painted pottery, microliths and copper, and chronologically belonging to the 1st half the 1st millenium B C

4 Early historic period from about 400 B C to 400 A D , characterized by the Northern Black Polished Ware, an incomplete stūpa of about the 3rd century B C and a number of early punch marked and cast Ujjain coins

In view of the association of Māhishmatī with the Epic tradition, it brings to limelight the problem of the Ancient Indian Chronology in relation to Indian archaeology

## 20. THE SUN-GOD OF BHĪLSĀ

Dr D C Sircar, M A , Ph D

The paper deals with the history of the Sun-god of Bhīlsā, called Bhāīllasvāmin or Bhāīlasvāmin, from the middle of the ninth to the end of the thirteenth century. It contains, besides the consideration of the known evidence on the subject, the result of the author's study of two inscriptions from Bhīlsā. These records were noticed in the Report of the Archaeological Department of the old Gwalior State (now Madhya Bhārat) and were characterised as illegible. The author's study, however, has shown that the first of the two inscriptions, which bears a date in 878 A D, mentions the temple of Bhāīllasvāmin at Bhīlsā, while the second contains a *Khandakāvya* in praise of the Sun-god of Bhīlsā, composed by the great poet Chhittapa, well known to the students of Sanskrit anthologies. The first record offers us the earliest known reference to the Sun-god of Bhīlsā and the second supplies us with the only known *kāvya* of poet Chhittapa who seems to have been the chief poet at the court of Paramāra Bhōja (circa 1010-55 A D). Both the inscriptions have been edited by the author of the paper for the *Epigraphia Indica*.

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## 21 THE STORY OF GANGĀ AT PATTĀDAKAL

C Sivaramamurti, M. A

Gangā is known by different names all of which are pregnant with meaning. As Tripathagā the sacred river purifies three worlds. This is the theme of a sculptural narration on a pillar in the Virūpāksha temple at Pattaḍakal. Here her great spirit of self-sacrifice and kind compliance with the wishes of the Vasus whom she delivered from the curse of Vasishtha and by her effort raised them again to heaven, is brought in to suggest that she similarly elevated to heaven by washing the remains of the sons of Sagara who were burnt to ashes by sage Kapila when they attempted to attack him for carrying their sacrificial horse as they were led to believe by the presence of the animal in his vicinity in Pātāla. The netherworld is suggested by the diggaja supporting the earth and the sixty thousand princes who rushed in one body against Kapila are suggested in one aggressive figure attacking a sage, and the approach of Gangā is as in the other panels suggested both by a stream and her anthropomorphic form as a damsel.

Her descent to earth is shown in the panel where the stream and the maiden representing it approach Śiva who receives her on his locks and locks her up there and on the prayers of Bhagīratha who performs severe penance again the stream of Gangā is released once more and she proceeds towards the mountain Himavān whence she flows down and passes sage Jahnu's hermitage where the enraged anchorite receives her in his Kamaṇḍalu (water vessel) and gulps her in a sip, and again on the entreaties of Bhagīratha she is released through the ear of the sage to finally reach the ashes of the sons of Sagara in the netherworld

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## 22 TRINITY IN SCULPTURE

*K V Soundara Rajan*

The paper brings out the phenomenal prominence that the trinity of Brahmanic Pantheon—Vishnu, Rudra and Brahmā—attained individually and as a composite entity, after emerging from the comparatively humble beginnings in the Vedic period as Mitra—Vishnu, Rudra and Prajāpati. It shows how particularly in Early Hindu iconography, the basic unitary concept of the Trinity had co-extensive sway in the minds of the people, who were otherwise grouped into separate sects given to worshipping individual members of the trinity exclusively, and how even the trune iconic creations had a patent henotheistic stamp in them, in that the self-same member of the trinity was depicted with the triple manifestations, such as the Elephanta Maheśa or the Mathura Vishnu (now in Boston Museum) would signify.

This certainly indicates how, as far as the religious susceptibilities stand revealed by sculptural specimens the difference between the Vishnuites and Sivaites was largely in the form and the substance or the core of their religious beliefs was the same composite 'triguṇātmaka' manifestation of the Supreme principle

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## 23 BUDDHIST SCULPTURES FROM SĀLIHUNDAM

*R Subrahmanyam, M A, Ph D*

About twelve stone images were found in the village of Sālihundam, on the Vamśadhārā River, in the Chicacole Taluq of the modern Srikākulam District, by Mr A H Longhurst, in the course of his excavations in 1920

These images, most of which are inscribed, are of very fine workmanship. They have been assigned to the 9th century A C on artistic, and palaeographical grounds by Mr Longhurst. The publication of authentic works on Buddhist Iconography in recent years necessitated a re-examination of these beautiful sculptures and their identification. In the paper, I have attempted to identify some of these images with reference to the authentic texts on Buddhist Iconography and to trace the growth and spread of Tantric Buddhism in this part of India

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## 24. FORT RAISEN FOUNDATION AND DEVELOPMENT

*M H R Taimuri*

### 1 Topography

( Situation – nature of the scrap – mineral resources – Flora & Fauna etc if any )

### 2 Human Geography

### 3 Historical background

(a) Early history based on archaeological and folklore evidence, (b) Known history (beginning), (c) The Rajput dynasties – the Malwa and the Gujarat Kings and the Raisen Fort, (d) Close of the medieval history, (e) The later Mughals and the Raisen Fort

### 4 Advent of the modern era

(a) Dost Mohammed Khan and the Fort, (b) Award of the Fort to Navab Fez Mohammed Khan by the Delhi Emperor, (c) The fort of Raisen under the rulers of Bhopal, (d) Present position

### 5 Architecture of the Fort Its main structures and palaces (Mahals)

(a) Bastions, (b) Fort Wall, (c) Watch Towers (Rabats)

### 6 Main Buildings

(a) Rani-ka-mahal, (b) Badal Mahal, (c) Itardan, (d) Mosque, (e) Bara-da-ri or the Madrasa

### 7 Water supply system

(a) Talabs or small lakes, (b) Tanks (a unique system), (c) Underground wells

### 8 Conclusion

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## SECTION X INDIAN LINGUISTICS

### 1. A COMMON SCRIPT FOR THE WHOLE OF INDIA

*Lakshmikant Mahadeo Chakradeo, B A, M Sc, C. I I Sc.*

One remedy to bring about oneness out of apparent diversity is to have a really fitting National Language. It has been shown elsewhere that Hindi is a misfit and that Sanskrit is the only language absolutely fit for this purpose after some studied simplification has been brought about in its grammar. In addition to the above if we adopt a common script throughout India to write all the regional languages, it will have a very powerful unifying influence and a feeling of oneness. It is the object of this paper to study this second remedy aimed at creating and maintaining *solidarity and oneness of our nation*.

Some of the Indian scripts require reform immediately. Instead of trying to invent something there, why not straightway adopt Devanagari alphabet to fill in the deficiencies? For example, in Tamil there is one symbol to denote Ka, Kha, Ga and Gha and the pronunciation of that symbol occurring in a writing is to be judged only from the context, e g Gandhi and Kahti are written exactly in the same manner. Tamil should probably be the first language to adopt this suggestion of taking Devanagari as the common script for all languages.

A word at this stage on reforming the Devanagari script itself to make it more simple, more easily readable, suitable for being put on the type-writer and for printing purposes with the least number of types, will not be out of place. The Bombay Govt had appointed some years ago a committee under the presidentship of Shri Kaka Kalelkar. That report was ready long ago. It should be given effect to with further modifications as may be found necessary in the three years that have gone by after it was made. It is happy that a conference is being held in November 1953 for adopting a common reformed Devanagari script for all the North Indian languages. I wonder why the South Indian languages should not also be invoked to join, in the move of evolving a common script. I have made my suggestions about the additions that are necessary in the paper. If the Conference at Nainital finalises the script taking



the needs of the North Indian languages alone into consideration, the South Indian languages will be thrown out at the moment which in itself is not at all desirable. They are already thinking that adoption of Hindi as the National Language is an invasion on them. That feeling could be removed by adopting Sanskrit as the National Language of India. A society for doing everything to achieve this end is already started at Bombay. Let not North India exclude the South from their move to evolve a common script and alienate them from the "Oneness of the Nation" concept. It would be advisable to have one single and concerted attempt comprising all the Indian languages so that a change will not be necessary to accommodate the South Indian languages, separately after the North Indian languages have finalised their common Devanagari Script, as per present programme at Nainital.

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## 2 SANSKRIT MUST BE REVIVED BY SIMPLIFYING IT AND MADE THE NATIONAL LANGUAGE OF INDIA

*Lakshmikant Mahadeo Chakradeo, B A, M Sc, C I I Sc*

Sanskrit is considered to be a dead language, it is also considered to be very difficult and hence students are turned away from its study even though it is really necessary for the progress of the mother tongues or regional languages of India and of Hindi, the language at present fixed as the National Language. This attitude of looking at Sanskrit must and can be changed immediately.

If we want to bring back the number of linguistic subjects to be studied to three we must choose either English or Sanskrit as our National Language. English has so far been the common language of India. A language in order that it should be made the National Language must be capable of becoming the common language of India and at the same time it must be an Indian language, a language for which the majority of the Nationals have regard. Sanskrit is the only language left and hence we have no alternative but to make it the National Language of India. The question can befittingly be asked 'Is Sanskrit capable of becoming the common language?' This brings us to the question of what is meant by the Common Language. To-day English is spoken by scarcely 5 per cent of the Indian population and yet it is the Common Language. English is an alien language and yet it could be studied. Could not Sanskrit be studied as the common language when every regional language of India contains 30

to 60 per cent Sanskrit or Sanskrit-originated words ? For all activities within the Regional State the mother tongue will be quite ample. The need for the common language comes in when there is inter-state communication, when a person from one State goes to another State. This is likely to happen mainly to the people who have gone beyond the primary school stage of education and entered the Secondary School stage. Thus the common language will be necessary for being studied in secondary school stage and it is here that Sanskrit must be first begun. The simplification of Sanskrit must be made to such an extent that the average student in this, secondary school stage should not find it difficult to learn. Simply because the common language is also called the National Language it does not mean that every individual will have to learn the language. Even Hindi cannot be so learnt by the last man. Why, for the matter of that even the mother-tongue has unfortunately not gone down to that level. The primary stage of school education is the exclusive field of the regional language, and all those that have not gone beyond that stage need not be expected or bothered with the National Language. This is the only manner in which the difficulty created by making Hindi the National Language can be solved. There is no other way of meeting this problem of the fourth language.

The question to be tackled is to see how Sanskrit can be simplified without distorting it. Linguists and Sanskrit scholars can suggest a number of ways but I venture to make a couple of suggestions in that direction. The Dual is the queerest thing in Sanskrit which does not exist in any other language. Be it a noun, a pronoun, an adjective or a verb, every word has to be declined as per the standard word. All such model words have to be made by heart from the Dhāturoopāvalī and Nāmaroopāvalī. This is the first thing that one has to learn in the secondary school and at once creates the impression that Sanskrit is difficult. But to what extent do we come across the duals in the whole of the Sanskrit literature ? Scarcely 4 to 5 per cent, but for the sake of this 4 or 5 per cent we have to put up with *all* the dual forms. If they are cut off and duals treated as Bahuvachana there is 33 1/3 per cent simplification. The loss in the entire literature is just 4 or 5 per cent but really not even this much because we can still follow that portion of literature from context. In the fuller article various instances are given to prove that nothing is lost, by this dropping. Then there are the Exceptions to rules, Counter-exceptions, Exceptions to Counter-exceptions and so on. All these must go. Nothing of real Sanskrit will be lost if these are dropped and a uniformity is introduced. There is no place to give instances here but one can well imagine the truth of this statement.

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### 3. THE CONCEPT OF उपग्रह AMONG THE VAIYĀKARANAS

*K A Subramania Iyer, M A*

The word उपग्रह occurs in the vārttikas and the Mahābhāṣya. According to the Kāśikā, the word was known to the pre-Pāṇinian grammarians and denoted a word ending in the suffix of the genitive case. Ordinarily, however, it means a particular action or a peculiarity in an action suggested by the verbal suffixes. As these are परस्मैपद or आत्मनेपद the word is secondarily applied to these kinds of suffixes also. It is Bhartrhari who deals with this subject somewhat in detail in his *Vākyapadiyam* III. According to him, उपग्रह is the name of that peculiar meaning which is conveyed by the परस्मैपद or आत्मनेपद suffixes, sometimes, it is identical with the साधन (कर्ता or कर्म), sometimes it is a special kind of action or a peculiarity in an action. He makes an attempt to delimit the scope of the आत्मनेपद and that of णिच् by pointing out the difference between सविधान and द्वेष. The concept of उपग्रह is somewhat allied to that of "aspect" in Modern Linguistics, but, of course, there are differences. Here, as elsewhere, Bhartrhari is careful to point out that Grammar only explains what is already present in the language, and that, in Speech, the intention of the speaker plays a great part in the choice of the particular form to be used. What looks like overlapping is really not so.

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### 4 UNJUSTIFIABILITY OF THE PRINCIPLE OF ज्ञापन ON THE BASIS OF THE अष्टाध्यायी OF PĀṆINI

*Subhadra Jha*

It is noticed that almost all the famous authors of the treatises on the Pāṇinian school of Sanskrit grammar, here and there quote, as authority, some of such forms, which though used by Pāṇini himself, are not justified according to his grammar. Whenever the said authors note such forms, they take them to have been considered usable by Pāṇini, by the maxim of ज्ञापन. This sort of procedure was perhaps never intended by Pāṇini himself.

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## ५ यथोत्तर मुनीनां प्रामाण्यम्

श्री तेजनाथ झा

‘यथोत्तर मुनीनां प्रामाण्यमिति’ पक्षेऽस्सर्ववैयाकरणप्रसिद्धत्वेऽपि किमेतस्या न्यायाकारत्व परिभाषाकारत्व वेति नैवाऽवुनिकेन वैयाकरणनिवहेन विचार्यते किञ्चैतस्या धिन्वि-कृष्णोश्चेति सूत्रस्याऽऽकारग्रहणेन जापितत्वं किंवा ‘लण्’ सूत्रस्य लकारेणेत्यपि सन्दिग्धमेव ।

अत्र मुनीनामिति शब्देन किं पाणिनिकात्यायनपतञ्जलस्य एवाऽभिप्रेता ? किंवा पाणिनेरनन्तर कात्यायनपतञ्जलिभ्यां पूर्वं समुत्पन्नाकुणिप्रभृतयो वृत्तिकृतोऽपि मुनित्वेन परिगणनीया ?

अथ च मुनीनामिति पदेन पाणिनेः पूर्ववर्त्तिन इन्द्राद्याचार्या अपि नेतुं शक्यन्ते, तेषामपि मतेषु परस्परविरोधे मति उत्तरोत्तराचार्याणां क्रमशोऽधिकाऽधिकलक्ष्यदर्शिता प्रामाण्य-सम्भवात् ।

किञ्चैतस्या पङ्क्तेर्यव्याकारत्वेन सर्वत्रापि दर्शने उत्तरोत्तराचार्यस्य मुनिकल्पस्य प्रामाण्य-निर्णेतव्यं भविष्यति न वा ? अप्रामाण्येत्यनेन तत्तन्मतस्याऽग्राह्यत्व प्रतिपाद्यतेऽथवा पूर्व-पूर्वाचार्यस्योत्तरोत्तराचार्याऽपेक्षयाऽल्पजत्व सूच्यते ?

किंवा उत्तरोत्तराचार्यमतानुरोधेन पूर्वपूर्वाचार्यमतमपि उत्तराचार्यदृष्ट्या यथाकथञ्चि-द्व्याख्येयम् ? इत्येतत्सर्वं प्रश्ननिश्चयमादाय प्रस्तूयते मया प्रस्तुतनिवध इति मक्षिप्ताशयः ।

## 6. GRAMMATICAL IDIOMS IN SANSKRIT

M V Mahashabde, M. A., व्याकरणाचार्य

Here is the collection of some words or phrases in Sanskrit which mark an idiomatic change in the meaning when some grammatical change is effected in them

This is like an accent which changes the meaning of the Vedic words (e g इन्द्रशत्रु) or an उपसर्ग which changes the meaning of the root when added to it. (उपसर्गेण धात्वर्थो बलादन्यत्र नीयते ।)

A great number of aphorisms of Pāṇini who must have noted these in the language current at that time, contains the different idiomatic meanings of the words. It is also well known that the verbs governing different cases also carry different meanings in the sentences

All these may be called as the grammatical idioms  
S-31

For example-हु, one of the प्राद्वि is named as कर्मप्रवचनीय in the sense of praise (हु पूजायाम् । I-4-94) हुतिष्ठ तदा । 'You have well sprinkled' In this case the following ह् in तिष्ठन् is not changed into ह् । But when a censure is intended by the same word, हु is not कर्मप्रवचनीय but it is उपर्त्तम् and the following ह् changes into ह् according to उपर्त्तार्त्तं नुनोति . ( VIII-3-65 ) हुतिष्ठ किं तत्रात्र । क्षेपोऽयम् ।

Similarly the verbal forms of the same root used in परस्मैपद or आत्मनेपद give us altogether different meanings. For example भुङ्क्ते means 'eats' or 'enjoys' or 'experiences'. but भुनक्ति means 'protects' This is according to भुजोऽनवने (I-3-66) । बोधनं भुङ्क्ते । दुःखशतानि भुङ्क्ते । but नदीं भुनक्ति ।

The same root सृह् gives different meanings when the object is used in accusative or dative पुष्पेभ्यः सृहति means 'he has a desire for flowers', but पुष्पाणि सृहति । means 'he has an intense desire for flowers'.

There are so many like these mentioned in the aphorisms of Pāṇini and explained by Bhattoji Dikshita in his सिद्धान्तकौमुदी

It should be noted, however, that these subtle grammatical idioms are not being taken into consideration by many a Sanskritist

### ७. निरुक्तोद्धृतप्राचीननैरुक्तमतविमर्शः

सदानन्द मिश्र, व्याकरणाचार्य, बी ए.

वेदार्थपरिज्ञानार्थं निरुक्तमेवास्माकं शरणम् । यास्कप्रणीतेऽस्मिन् शास्त्रे सर्वथा यास्क-  
स्यैव मतं दृश्यते इति तु न मन्तव्यम् । तत्पूर्वजानामपि मतानि नामग्राहमुल्लिखितानि दृश्यन्ते ।

न केवलं तदेव कानिचन पुनर्मतानि ततोऽपि प्राचीनानि दृश्यन्ते, अत्र विशिष्यनामोल्लेखो  
ग्रन्थकाराणां न दृश्यते । किन्तु तत्तन्मतप्रदर्शनावसरे केवलं 'नैरुक्ता' इत्यनेन रूपेण प्राचीन-  
मतप्रदर्शनं कृतम् ।

एतानि मतानि प्राचीनतमानि इति मन्यते । तत्र विशिष्यनामोल्लेखाभावात् । प्रवर्ध-  
ऽस्मिन् निरुक्तोल्लिखितानामोद्धृता प्राचीनतमनैरुक्तमतानां विशेषविमर्शः ।

# 8. LINGUISTIC AND HISTORICAL INVESTIGATION OF THE USE OF THE WORD 'APPA' AS A SUFFIX TO THE PROPER NAMES OF MALE PERSONS

*Prof S B Shapeti, M A*

An attempt is made here to solve the mystery surrounding the word "appa". No authoritative dictionary or grammar in any of the Dravidian languages, has thought it necessary to explain or even to suggest the etymology of the word and trace when actually it came to be used as a suffix to the proper names of male persons.

The Sanskrit dictionaries and grammars, as can be expected, are silent over it. For, strictly speaking, it does not concern them. But the Prākṛit Dictionary has boldly faced this issue and in the process of explanation has made the issue all the more confusing. Even then, we get a sure clue as to its possible or probable way of solution.

1 'Appa'—Father (M Tel Tamil) Tulu Amme—Amba (Sanskrit) Āpā—Marathi (Vide Dr Kittle's Kannada-English Dictionary)

2 In old Kannada "Amma"—Father.

(a) "Ammanagandhavarānam" (10th century A D Rannana gadē-yudaha Ashwas II Stanza 17)

(b) "Rāchamma, son of Nilabbe (970 A D inscription 158 E C Volume II)

"Amma" = Mother

"Amma" = Father

This is all the more confusing. Hence it is not easy to explain why the same word, if so, acquired two different meanings, and is not acceptable.

(c) Amba = Mother and good woman. In the South Indian languages, Amba is corrupted into amma, and is often affixed to the names of goddesses and females in general. German Amme—a nurse (Vide Monier Williams' Sanskrit-English Dictionary)

Amba—Ammā—Amma—Avva

This is permissible according to the rules of the Kannada grammar and is perfectly right.

(d) 'Ātman'—has these following forms —

(1) Ātman—Atta, Attā, Āya, Āyā, Appa

(ii) Appa—Father A deshi word (Vide 'A Comprehensive Prākṛit-Hindi Dictionary' by Pandit Hargovinda Das, T. Shetti. Calcutta 1928)

(e) There is a Kannada word "Āṇma" meaning a leader, a ruler, a husband This word is often used in old literature as a suffix to the proper names of persons, "Pogattoleyānmar"

It appears more likely that this word was corrupted into 'Appa'.

'Ānma'—Āmma—Amma—Appa. (Vide Shabdamaṇi darpaṇa)

The second half of the paper deals with the historical aspect of the question

The earliest use of the word 'appa' as a suffix is traced in the 7th century A D. 1 Shāntapana, Nastappa (692 A D E C. VIII, Sb 571).

As we move on from century to century it becomes more and more common Its use was very popular as can be seen from the names of the kings, generals, merchants, religious leaders and social reformers

## 9. BHARTṚHARI'S CONCEPTION OF TIME

*Satya Vrat Shastri, Vyākaraṇāchārya, M A, M O. L*

Bhartṛhari, one of the Sanskrit Grammar's Big Four, is perhaps the earliest in giving us a connected picture of Kāla time His work, the famous *Vākyapadīya* is not merely a treatise on grammar but also a treatise on the grammatical philosophy Bhartṛhari is more a philosopher than a grammarian

The very first question that he tackles in his chapter, ninth is what is Kāla

It gives the view of Bhartṛhari with regard to the real nature of Kāla But besides this, there are many more views scattered here and there

The Kāla Samuddeśa of Bhartṛhari is like a fathomless ocean from which many pearls can be churned out Bhartṛhari is the only grammarian who has tried to delve deep into the philosophy of Grammar Bhartṛhari knows that 'Vartamāna' (present) is time but he seems to ask himself what time itself is He then starts his efforts to catch it up and present it to the reader

## 10 AFFRICATES IN KANNADA SPEECH

*T N Sreekantaya*

1 The nature of affricates Affricates to be distinguished from both plosives and fricatives

2. *c*, *ch*, *j* and *jh* (ಚ, ಛ, ಜ, and ಝ,) in current speech are really affricates not only in Kannada but in most other Indian languages, both Dravidian and Aryan, though classed as plosives in the traditional alphabet

3. The articulation of *c* and *j* in the Standard Kannada speech of Mysore Produced by the blade of the tongue against the alveolus, the position of the tongue-tip on a level with the lower teeth In acoustic quality sharply distinguished from the English affricates [ts] and [dz], as in *church* and *judge*, which are produced by the tip of the tongue against the alveolus. Further, the fricative element in the Kannada sounds are definitely weaker

4. The nature of the fricative element in the Standard Kannada affricates The voiceless one appears to be the same as *ś* (ಶ್ರ) The articulation of *ś* Distinction between *ś* and *s* (ಶ್ರ and ಸ) in careful speech The former is a blade alveolar while the latter is a retroflex *ś* distinguished from [ʃ], the palatal fricative

5. The occurrence of the dental tongue-tip affricates [ts] and [dz] as positional variants in the Kannada speech of North Karnatak. (These are not found in the Kannada speech of Mysore) Principles governing the occurrence of these dental affricates Comparison with the position prevailing in Telugu and Marathi

6 The development of affricates in Kannada phonology and morphology Affricates in loan words

## 11 THE IMPORTANCE OF TAMIL INSCRIPTIONS IN THE STUDY OF THE SANSKRIT LOANS IN TAMIL

*V I Subramoniam*

The study of Tamil literature and grammar both ancient and medieval reveals an enormous influence of Sanskrit (This has been pointed out by P S Subramonia Sastri, the authors of *Ilakkana Vilakkam* and *Prayokavivekam*, and the annotators) Hitherto no attempt was made to utilise the



Tamil inscriptions for tracing the Sanskrit influence. The light shed by inscriptions on this topic can be classified as follows (1) About the movement of Brahmins from North India and their settlement at various places under the royal patronage. The increase in the number of grants of Brahmadeyas and Chathurvethi mangalam indicate the growth of Brahmin settlements in the Tamil country. (2) The grants for the exposition of Mahābhārata, Rāmāyaṇa of Vālmīki, Prabhākara, the four Vedas and their Angas, and for the Sanskrit Vyākaranas. (3) The innumerable Sanskrit colleges such as those at Eṇṇāyiram Kandalūr Cālai etc., and the free feeding of the Hostel students. There is also mention about the remuneration of Sanskrit Teachers in the inscriptions.

As a result of this popularization a considerable number of Sanskrit loans in Tamil are from Vedic and Epic Period

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## 12 PERSONAL NAMES IN THE EARLY SANGAM WORKS

*V. I. Subramaniam*

In this paper an attempt is made to study the personal names occurring in the Sangam Stanzas, from the linguistic and cultural points of view.

Source. The chronology of the Sangam works is still unsettled. When they are linguistically studied Kalittokai, Paripāṭal and Tirumurukāṇṇuppaṭai will be revealed by such a study to belong to a later period (S. Vaipuriappillai, L. V. Ramaswamy Iyer). So also the colophones (P. T. Sreenivasa Iyengar). Hence those works as to whose time there is a doubt have not been taken into consideration. The names thus gathered from the remaining Sangam works reveal the following characteristics:

1. Most of them are short and dissyllabic.
  2. Having one or more attributes.
  3. A considerable number of them have no specific ending to denote that they are masculine or feminine.
  4. Masculine personal names end in 'n' but not always.
  5. No instance is found where the feminine personal names end in 'l'.
  6. The ending 'i' is common to both. For instance *Ātunānti* is feminine and *eḷṇi* is masculine.
  7. A few names are of Sanskrit origin. Lastly an attempt is made to ascertain how far the Tolkappia Collatṭakāra cūtras about personal names corroborate these characteristics.
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## SECTION XI DRAVIDIAN LANGUAGES AND CULTURE

### 1. ANCIENT KINGS OF TAMIL COUNTRY—THEIR HIGH IDEALS

*Dr. A C Chettiar, M A, Ph D*

What is meant by “Kings of Ancient Tamil Country”?—First three centuries of Christian era—The three Kingdoms Chera, Chola and Pandya—Sources of Information—Purananuru, Akananuru, Padirrupattu, Pattupattu, Cilappatikaram

Imayavaramban Perunceralathan—Cenkuttuvan wanted to be loved and respected by his subjects—Cheraman Kuttuvankotai, easily accessible to the people—Kanaikal Irumporai prizes honour more than life

Cholan Nalankilli imperialistic—his rectitude of conduct and virtuous life

Talaiyalankana Ceru Venra Netuncheliyan's desire to be a righteous ruler—his comradeship with the intellectual giants of his time—his liberality—Arya Padai Kadanta Netuncheliyan's respect for good counsel—Netuncheliyan (of Netunalvatai fame)—His concern for the wounded soldiers—Butha Pandyan's love of erudite company—Tirukkural compared

Pandya King in Cilappatikaram—How he punished himself for having punished an innocent person

On the whole, love of righteous rule and hate of unrighteous rule were the chief characteristics of Ancient Tamil Kings

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### 2 DRAVIDIAN DIALECTS—THEIR SEPARATION AND DEVELOPMENT

*K. Ramakrishnaiya, M A*

Dravidian dialects got separated even before the people speaking these languages got settled in their respective localities Telugu got separated from the mother-tongue earlier than others, and forms a dialectal group along with Kui, Gond and Malto

*Reasons —*

1 No sign in Telugu for denoting feminine singular, as in Tamil & Kannada (*aḷ*), the neuter sign (*du*) being used for the feminine also The same is the case in Kui & Gond

2 The inflexional base of the 1st and 2nd personal pronouns *n̄*, *ī*, is formed from the lengthened form of the nominative and not by shortening of the vowel of the nominative, as in Tam — *en*, *nn*, Kan — *nam*, *nn*

3 This shortening of the included vowel of the nominative of the 1st and 2nd personal pronouns, is taken as a sign of the accusative in Telugu, while Tam & Kan have developed *ei* & *am* or *anua* as signs of the accusative case

4 Formation of the preterite by means of *ī* or *sī* in Gond, and *i* in Telugu (which is only a form of the root *ī-nu* to give or give up) while in Tam, Kan it is formed by the sign *d*

5 An old peculiar third personal form of the Past which is used as a common form for all the three genders in the singular and for the neuter in the plural—viz *ceseru* [as *ceyam*—*ceyumu* (Tam Kan Tel) in the present future] is inherited from the primitive language and is still preserved in Telugu No corresponding form in Tam or Kan

After early separation Telugu underwent great changes and had independent development of its own, which contributed to change the form of the language to a great extent

*Chief points of change* — 1 Change of radical *a-ā* to *e-ē* e g *āl* = to rule > Tel *-elu*, *ari* = to know > Tel *erugu*, *āndu* = year > *eḍu*

2 The change of the Dravidian 'l' into 'd' frequently, and sometimes into *r*, *l*, or *l* e g *Kōḷi* = cock > Tel. *Kōḍi*, *chōḷa* > *chōḍa* *chōḷa Pūlu* = worm > Tel *purugu*, *eḷ* = seven > Tel *edu* etc

3, Palatalisation of the guttural *k* into 'c' when followed by a palatal vowel, e g *kūḷi* > Tel *eḷuka* *key* > *cei*, *Kiṇi* > *ceṇi* = ear, *kem* > *cem* = red *gei* > *jāna* = span, but *kāl* = leg, *kōḷi* = cockete remained as *kālu* and *kōḍi* etc

4 Interchange of sounds in the initial syllables of words — *-avan* = he > Tel *vāndu*, *adani* = *dāni*, *maram* > *māṇu* = Tree *varai* = to write > Tel *vāṇu*, *viral* = finger > Tel = *vṛelu*

2 Wrong splitting of words—as a result of which 'lu' from 'kal' came to be the standard suffix in the plural, e g *eli-kal* > *elikal* > *elika-lu*, *maram-kal* > *maraṅkal* > *mraṅkal* > *mṛāṅkuḷ*—*mṛāku-lu*

6 Assimilation brought about great changes in Tel words — *Paruppu* > Tel *pappu*, *pur-cu* > *pruccu* > *puccu*, *var-cu* > *vaccu* etc

Thus Telugu appears to have deviated very much from other Dravidian tongues

### 3. AN INVESTIGATION INTO THE NATURE OF THE FORMATIVE SUFFIXES KU, ŚU, TU, PU IN DRAVIDIAN

*K Ramakrishnaia, M A.*

1 Dr Caldwell noted in his comparative grammar that these suffixes are added to roots to form nominal and verbal forms in Dravidian, e g *Adan-gu*, *adai-śu*, *tirum-du*, *niram-bu*, and that these suffixes when added to nominal and verbal roots facilitate their conversion into adjectives and transitives respectively.

Dr Caldwell was of course fully conscious of the agglutinative nature of the structure of these languages Yet he did not care to trace these suffixes to their original forms, and note their significance

2 Tolkappiam mentions a similar set of suffixes *ku*, *du*, *tu*, *ru* in the singular and *kum*, *dum*, *tum*, *rum* in the plural as being added to roots in Tamil Telugu and Kannada also contain a large number of forms which end in *ku* or *gu*, and these *ku-gu* ending forms in themselves came to be accepted as roots by the grammarians in these languages

3 The present tense in Tamil is made from this *gu*-ending form by adding an auxiliary root *iru* and then the personal termination *en* Thus *Sey-gu-iru-en* = Seyguren But the native grammarians analysed this form wrongly as *Sey-gir-en*, and declared that *gir* is the sign of the present tense. Dr Caldwell following them accepted this *gir* as the sign of the present in Tamil

4 Since agglutination is the general principle on which these languages have developed, these suffixes could only be the remnants of some independent roots At a particular stage in the history of these languages these roots seem to have been added to most other roots to bring out more clearly the idea of the verbal action expressed by the root. These independent roots appear to have been the primary roots *ā-agu*, *i-itu*, *u-ucu*, expressing the general idea of being or becoming, giving or causing These primary roots *āgu*, *itu* and *ucu* can be easily traced back to the monosyllabic roots *ā* = to become, *i* = to give and *un* or *ur* = to be, to exist respectively

Thus these so-called suffixes go back to independent roots and seem to indicate that these languages have developed on the principle of root agglutination

## SECTION XII RELIGION AND PHILOSOPHY

### 1 GANDHI'S CONCEPTION OF GOD AND TRUTH

*Ram Kumar Chowdhary B A*

1. By presenting the critical analysis of Gandhi's conception of God and Truth, the author has successfully tried to contemplate over the existence of God in truth and its practical application in life as well as the modern methods to adopt the former mythological beliefs, mentioning the fundamental principles of God and truth which are ever present in *Gita*, *Ramayan* and such other religious authentic books of the past.

2 Even in the 20th century which is called the age of din and bustle, reasons and arguments, Gandhiji with the help of continuous sadhanas, adopted the method of the soul purification, controlling over the ill and selfish feelings and as such could be capable in compelling the animality to surrender before the rationality, making the modern people understand the importance of self-realization, self-reliance, the true knowledge, the true bliss, the purest guidance. The author has presented the comparative views of the inner senses the reality behind the conception of God and soul in the world, the sincerity behind devotion Without the divine light, Gandhiji felt in his life, all impossible and all invalid How should a man fight against the mischief-mongers, ill-doers, either internally or externally? Gandhiji possesses all the qualities which ever we have found in the expressions of such other superhuman personalities like Ram, Krishna and Lord Buddha etc

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### 2. TEACHING OF THE BRAHMAVIDYĀ IN THE MUNDAKOPANISAT

*P C Divanji*

A comparative study of the Upanisads of the Vedic period reveals that the *Mundakopaniṣat* holds a unique position among them on account of its having been containing a complete and exclusive exposition of the whole of the Brahmavidyā as it was being taught to the followers of the Mundaka Sākhā of the *Atharvaveda* upto the date of the record, which it

contains of the instructions imparted by the sage Angiras to a respectable householder named Saunakī. This truth is sought to be made out by several references to the nature of the contents of all the other Upaniṣads except the *Kathopanishad* which has been stated to be capable of standing comparison with the said Upaniṣad. With a view to show the points of agreement and disagreement between them a comprehensive review of the contents of the *Mundaka* has been taken, the said points have been set forth and a conclusion has been drawn that the *Mundaka*, unlike the *Katha*, must have been composed at an earlier stage in the development of the Vedānta doctrine, when, for the purpose of being considered qualified for being initiated into the theory and practice of the doctrine, it was not necessary for an aspirant to purge his mind of all kinds of desires for the acquisition of power and wealth.

### 3 FUNDAMENTAL MĪMĀMSĀ RULES OF INTERPRETATION

*Prof. Dr. D. V. Garge, M. A., Ph. D.*

The Pūrva-Mīmāṃsā System as formulated by Jaimini in his *Sūtra* and expounded by Śabara in his *Bhāṣya* on it, has evolved a set of rules for the interpretation of texts. They have been illustrated in the *Bhāṣya* by appropriate passages from older literature. Although in accordance with the main aim of the Pūrva-Mīmāṃsā, these canons have been principally applied to texts on sacrifice, they are of so general and universal a character that they are used even today in India for the interpretation of legal texts and commentaries and the settlement of doubtful points raised therein.

The fundamental rules are as follows -

#### (4) *Sārthalpā Nāva*

Every word and sentence of the scriptural texts must have some meaning and purpose attached to it. No portion of any scriptural texts should be taken as being meaningless or redundant. The fault of construing a passage so as to leave some part of it without any meaning is called, *anarthakya Doṣa* (J. S. 1.2.1 and 7).

A number of corollaries follow from the above rule, e.g.

(1) Same term in scriptural text and common parlance denotes the same sense (Śabara on 1.1.1).

(2) The sense attached to words by current usage prevails, (J. S. 6.1.44-50).

(iii) One word must not have several senses (J. S 1.4 1)

(iv) A word must be understood in the sense suitable for the act concerned (J. S 1 4 25)

(v) Sense of vague words to be determined by what follows. (J S 1 4 24)

(B) *Arthakāṭīya Nyāya*

A group of words serving a single purpose forms one sentence, but only if any one of these words on being disjoined from the rest makes it wanting or incapable of effecting the said purpose (J S 2 1 46)

The following are some of the corollaries following from it .

(1) *Vākyaabheda Nyāya* (J S 2 2 47)

(ii) *Vākyaabheda Doṣa*. (J S 1 2 25.)

(iii) *Guṇapradhāna Nyāya* (J. S 3.3 9 )

(iv) *Arthavāda Nyāya* (J S 112 19-25)

(C) *Virodha-Vikalpa-Paryudāsa Nyāyas* .

Contradiction between words and sentences should not be presumed when it is possible to reconcile them (J. S 2.1 9 ) However, when there is a real contradiction, one of the contradictory things should be adopted at option (J S 10 8 16) Paryudāsa is a legitimate exception or proviso (J S 10 8 1)

## ४. काव्यस्य दर्शनत्वम्

विद्याभान्कर श्री महाप्रभुलाल गोस्वामी, न्याय-व्याकरण-साहित्य-वेदान्ताचार्य

वर्मादिकामान्तवर्गाणामन्येच्छावीनेच्छाविषयत्वेन लौकिकत्वेन च गौणन्याय्येच्छानवीने-  
नेच्छाविषयत्वेनालौकिकवाच्यत्वेन चरमफलत्वेन च त्रिदानन्दात्मकस्यैव नोऽन्य प्राधान्येन  
क्रान्तदार्ढ्य-भरताना बहुविषयविवेचकानामपि प्राधान्येन त्रिदानन्दात्मकस्यैव रमस्यैव प्रतिपादने  
तान्यर्थमनुभूयते ।

तत्राचार्यानिनवतृप्तादादे नोऽत्र एव काव्यस्य परमं प्रयोजनमित्यतः कृद्व्योप इति नात्र  
केषामपि नचेतसा काव्य-जनितलौकिकानन्दानन्दसन्दोहाभ्यादननुत्पन्नमानमाना विप्रति निरन्ति ।

अभिन्नस्यापि विविद्विषयोपाविष्टनिष्ठस्यास्य रमस्य वस्तुतोऽद्वितीयता प्रतिपादकस्य  
मूलदर्शननिष्ठान्तसमन्वयकरणनीतव्रतस्य साक्षात्सोऽनन्तवनचतुरस्याविधोच्छेदात्प्रागल्भ्यलौकिको-  
पायैश्चिदानन्दधनरत्नालम्बस्यान्वादनक्रमेण भवद्विषयवैतृष्यनपादनेनाविधोच्छेदपुरस्सर रत्नात्मकं,

गान्धर्वविद्यानुसारेण नादात्मक वा ब्रह्माविकलमुपपादयत काव्यस्य दर्शनत्वं भरताचार्यनात्पर्यसम्मत  
कस्य न महद्दयस्य परमाभीष्टं समुल्लसति ।

ननुधनान्दिकमाहित्यशब्दपदोपदेश्यं, “रसादृते” इति भरतवचनेनोपाधिरहित-  
स्याद्वितीयप्रतिपादितस्यापि रसस्य “एको रस कुरुण एव” इति महाकविभवभूतिवचनेनो-  
पाधिप्रतिष्ठितस्य कृष्णात्मना विवर्तमानस्यैकत्वप्रतिपादनं सगच्छत इति जायमानविरोध-  
भञ्जनस्य च भवभूतिनात्पर्ययस्फोरणपुरस्सरं सकलशाम्भारय माहित्याङ्गत्वस्य च विमर्शं  
प्रसूयते न्वके निबन्धेऽस्मिन्निति ।

## 5. MĀDHAVA — SĀNKHyanĀYAKA OR SĀNKHyanĀSĀKA ?

H R R Iengar M A, M T A

Kumārila, in his *Slokavartika* on the *Mīmāṃsā Sūtra* चोदनालक्षणेऽर्थो धर्मः while trying to establish the *Mīmāṃsā* view that Dharma is known only by *Śabdapramāṇa* cites two different views of the *Sāṅkhya* school, one of them is ascribed to the early *Sāṅkhya* and the other to one *Sāṅkhyanāyaka* Mādhava by Ubbeka in his commentary *Tātparyadīpikā* on the *Ślokavartika*

According to the *Mīmāṃsā* injunctions are positive and negative and the *artha* or *anartha* of an act is known by *Śabdapramāṇa* While according to the early *Sāṅkhya*, it is known by inference, Mādhava holds the opposite view that it is known by *Śabdapramāṇa* A teacher who advocates a view quite opposed to the traditional view cannot be regarded as a “*Nāyaka*” He is renegade and should be called “*Sāṅkhyanāśaka*” This is confirmed by reference in the works of Karmakagomi, Dinnāga and Jinendrabuddhi

Karmakagomi in his *ṭīkā* on the *Pramāṇavārtika* *Vṛtti* of Dharmakīrti explains why Mādhava, a *Sāṅkhya* teacher is called “*Sāṅkhyanāśaka*” while refuting the position of the *Mīmāṃsā* that Veda is *apauruṣeya* There are interpreters of the Vedic texts who break the tradition, pride themselves on their attainments, explain old texts as they like and create practically new traditions Mādhava is one of them since he has written works quite opposed to the *Sāṅkhya* *Siddhānta*

Dinnāga in his *Vṛtti* on the *Pramāṇasamuccaya* refers to him as *Sāṅkhyanāśaka* Mādhava and Jinendrabuddhi in his *ṭīkā* on the *Vṛtti* of Dinnāga points out that he is so called because he held views quite opposed to the traditional *Sāṅkhya* view



It is unfortunate that a teacher so well-known to Dinnāga, Dharmakīrti, Kumāṛila, Jinendrabuddhi and Kaṇṇakagomī should not be mentioned in any of the Sāṅkhya works which have come to light. His name is not found in the list of Sāṅkhya teachers. Commentators of the *Ślokavārtika* other than Umbeka refer to his view without mentioning his name. It may be because he was a radical, a Sāṅkhyānāśaka.

## ६ लोकविशेषे-दृष्टिविशेष

श्री दिगम्बर भा

लोकशब्दस्य कः शास्त्रसम्मतोऽर्थः । किञ्च तत्र प्रमाणम् । कियन्तो लोकाः । शास्त्रेऽद्यो लोकपदेन ऊर्ध्वलोकपदेन च ये निर्दिष्टान्ततोऽपि भिन्ना लोकाः सन्ति सम्भवन्ति न वा ? सम्भवन्त्यु लोकेषु के कुत्र सन्ति, यथा नरकादयः कुत्र सन्तीति । अथ ते लोकाः धर्मेण अधर्मेण धर्माधर्माभ्यां वा प्राप्यन्ते ? अथ नरकादिलोके अधर्म एव हेतुः, उत तत्रापि धर्मः कारणम् । कारणञ्च चेत् तत्र सुखमस्ति न वा ? अस्ति चेत्कथं नरकलोकत्वम् । नास्ति चेत्प्रशस्तपादभाष्य-विरोधः । एव लोकव्यवहारोऽपि कदर्थनीयः स्यात् । तथा, द्युलोकादि धर्मेणैव प्राप्यते, अधर्मेणापि वा । एवम् द्युलोकादीं सुखमेवानुभूयते दुःखमपि वा । सुखमात्राङ्गीकारे वाचस्पति-प्रभृतिवचनविरोधः । दुःखाङ्गीकारे च “धर्मेण गमनमूर्ध्वमिति साख्यकारिकाविरोधः । अतस्तत्तल्लोकेन सह धर्माधर्मयोः कया रीत्या कार्यकारणभावोऽनुसन्धेयः येन कस्यापि आचार्यस्य मतं नापमानितं भवेत् ।

अथ च नरकादिगमने व्यापकस्यात्मनः, जीवस्य, मनुष्यस्य, किं वा तत्तच्छरीरस्य, सूक्ष्म-शरीरस्य, कस्यचिदन्यस्यैव वा, कथं वा । अत्र कः आदरणीयो दार्शनिकमिद्वान्तः ।

किञ्च नरकादिकं दुःखादिरूपमेव, आहोस्त्रिदं दुःखाद्यनुभवार्थं स्थानविशेषः ? नरकप्रभेदेषु बहुषु मत्स्वपि दिग्दर्शनार्थं पञ्चानां मप्तानां वा निर्देश इति ।

## ७ श्रीमद्भागवते साङ्ख्यचनिरूपणम्

हरिप्रसाद छ महेता, एम ए, बी टी, काव्यतीर्थ

श्रीमद्भागवते साङ्ख्यनिष्पत्त्याणि भूयामि वचनानि क्वचित् तत्त्वतः क्वचित् नामतः समपलभ्यन्ते । विशेषतश्च प्रथमस्कन्धे तृतीयस्कन्धे एकादशस्कन्धे च । आदरश्च साङ्ख्ये भूयान् प्रदर्शितः । भागवतसामान्य साङ्ख्य प्रतीदृशानिवरमाधारणादरप्रदर्शने को हेतुगति विचार प्रम्पने तन्वजिज्ञामया ।

निरीश्वरसाङ्ख्यशास्त्रप्रवर्तको मुनि ब्रह्ममुत कपिलो नाम येन भवतरणाय कारुण्यात् साङ्ख्यमयी नाविहितेति गोप्तादाचार्या कथयन्ति । स च कपिल साङ्ख्यमनुकम्पया आसुरये ददौ, आसुरिरपि पञ्चशिखाय ददौ । एव शिष्यपरम्परया कपिलमुनिना प्रोक्त साङ्ख्यमाग-  
तमिति साङ्ख्यकारिकायामीश्वरकृष्णेनोक्तम् । श्रीमद्भागवते तथैव शिष्यपरम्परा दृश्यते । पञ्च-  
म कपिलो नाम गिद्वेश कालविप्लुतम् । प्रोवाचासुरये साङ्ख्य तत्त्वग्रामविनिर्णयम् ॥ (१-३-१०)  
इति । साङ्ख्ये पञ्चविधतितत्त्वप्रनङ्ग्यान कृतम् । भागवतेऽपि सर्गादिनिरूपणप्रसङ्गे ताव्येव  
तत्त्वानि निरूपितानि । किन्तु तत्र भेद । साङ्ख्ये अचेतनाया मलप्रकृतेरविकृतित्वेन निरूपण,  
भागवते तु नस्या अपि भगवन् प्रधानपुरुषेश्वरस्य विकृतित्वेन निरूपणम् । एव विकल्पापाय-  
लक्षण आत्मा प्रधानपुरुषेश्वरस्योऽन्तिम तत्त्वमिति भगवद्गीतानुसारेण श्रीमद्भागवतकारेणो-  
पदिष्टमस्ति प्रकृते परस्य पुरुषोन्नगस्य स्वरूपम् । नन् तथात्वे श्रीमद्भागवतस्य वैशिष्ट्यं न  
भवेदिति चेत् उच्यते ।

“उद् भागवत नाम पुराण ब्रह्मसाम्मनम्”, “कली नष्टदृशा पुराणार्कोऽधुनोदित”,  
' निगमकल्परोगेऽंशित फल भागवतम्", व्यतनुत कृपया यस्तत्त्वदीप पुराणमित्यादीनि श्रीमद्-  
भागवतवचनानि श्रीमद्भागवतस्योपनिषदस्य पुराणान्तरेष्वपि वैलक्षण्यमुपपादयन्ति । श्रीमद्-  
भागवतगोणे सकलश्रुतिस्मृतिपुण्येतिहामतन्त्रादिभ्योऽद्वैतात्मतत्त्व गृहीत्वा परस्परविरोधि-  
तत्त्वानां कर्मज्ञानोपासनाभिव्यक्तिप्रतिपादिकानां वाक्यानाञ्च पुरुषोत्तमपरत्वलक्षण समन्वय सूष-  
पादित । उदमेव प्रयोजन श्रीमद्भागवतकारेण प्रतिस्कन्ध वारवार निर्दिश्यते । तथा च सूत-  
वचनम् — सर्ववेदान्तगार यद् ब्रह्मात्मैकत्वलक्षणम् । वस्त्वद्वितीय तन्निष्ठ कैवल्यैकप्रयोजनम् ॥  
(१२-१३-१२) इति ।

श्रीमद्भागवतस्य वेदान्तसाररूपत्वात् साङ्ख्यशास्त्रविषयेऽपि नानामुनीनां मतसमा-  
लोचनमावश्यकमिति स्वकालात्पूर्वमुपलब्ध साङ्ख्याचार्यरचित साङ्ख्यशास्त्र भागवतकारेण  
पर्यालोचितमस्तीति प्रतीयते ।

सुभगसमन्वयैकपरेण तेन निरीश्वरसाङ्ख्याचार्याणां मूलपुरुषरूपेण प्रथितस्य मुने कपिलस्य  
भगवतो हरेर्नानावताराणां मध्ये पञ्चमावतारत्वेन भागवते निरूपण कृतम् । तथाच श्रीमद्भाग-  
वतम् — पञ्चम कपिलो नाम सिद्धेश कालविप्लुतम् । (१-३-१०) इति । तेन च द्वैतिना  
साङ्ख्यानामपि मानम समाहित जातम् ।

तन्मायाफलरूपेण केवल निर्विकल्पितम् । वाङ्मनोगोचर सत्य द्विधा समभवद् बृहत् ॥  
(११-२४-३) इत्यादिभिर्वचनैरद्वैतात् परमात्मन एव प्रकृतिपुरुषादिसर्वं द्वैतमुदेति पुनस्तत्रैव लीयते  
इत्युपपाद्य स्वयं भगवान् साङ्ख्यमेव प्रस्तौति — अथ ते सम्प्रवक्ष्यामि साङ्ख्यं पूर्वविनिश्चितम् ।  
एष साङ्ख्यविधि प्रोक्त सशयग्रन्थिभेदेन । प्रतिलोमानुलोमाभ्यां परावरदृशा मया ॥  
११-२८-२९ इति । तत्त्वसङ्ख्यानामविरोधनिरूपणप्रसङ्गेऽपि भागवतकारेण ऋषिभिविवक्षा-  
भेदेन कृतं तत्त्वानां प्रसङ्ग्यान न्याय्यमित्युपपादितं तत्त्वसङ्ख्याविषये विरोधश्च परिहृतः ।  
भगवद्गीतया स्वीकृता अप्टाविंशतिभावा भागवतेऽपि स्वीकृता । स्पष्टतया च प्रकृतेः क्षोभ-  
कर्तृत्वेन भगवत्स्वरूपलक्षणं कालं समावेशितं । निरीश्वरसाङ्ख्याचार्यपरम्परा च समादृता ।

एव श्रीमद्भागवतप्रपञ्चित साङ्ख्यशास्त्र श्रुतिस्मृतिपुराणानुकूलत्वेनोपपाद्य श्रीमद्भाग-  
वतकारेण स्थूणानिखननन्यायेन स्पष्ट सविस्तर दृढीकृत मेध्वरसाङ्ख्यस्य परम्परा सरक्षिता,  
प्राचीनता प्रमाणीकृता, द्वैतिना साङ्ख्याना मनञ्च समाहितम्।

## ८ शैवागमदर्शनम्

प० श्री धीरानन्दशर्मा मिश्र, न्यायाचार्य, बी. ए

यत्र तत्र 'आगम-निगम'शब्दयो नहैव निर्देशदर्शनात् अवगम्यते यदिद शिवाद्बुद्धितमा-  
गमशास्त्र रहस्यविद्यावेद्य श्रुतावपि श्रुतिमिति निर्वाध प्रावतनतमम्।

शैवागमान्यायावद्दर्शनप्रदर्शितपदार्थपेक्षया सूक्ष्मतमाना साधनाऽऽसादितसूक्ष्मेक्षणैः समक्षी-  
कृताना तत्त्वाख्ययथार्थपदार्थाना परमपुरुषार्थं पथ्यालोचनेन शैवागमस्यास्य दर्शनत्वमप्यविघ्नम्।

यत्र 'च' 'शब्दमयी अर्थमयी चक्रमयी देहमयी चेति चतुर्विधा नृष्टिरिष्टा भवति शैवा-  
गमदृष्ट्या। तत्र शब्दायौभयसृष्टिप्रक्रिया तत्र नादस्फोटयो स्वरूपञ्च निवन्वेऽस्मिन् सक्षेपेण  
परीक्षिष्येते।

नया हि प्रत्याहारन्यायेन अन्तर्गमितसमस्तविश्वरूपप्रकाशविमर्शसम्पुटादेव शब्दार्थात्मक-  
नर्वप्रपञ्चविकानो भवति। यथा च प्रथम निर्विकाराया परामातृकायामनादिसिद्धप्राण्यदृष्ट-  
वगात् स्वान्तमहत्तविश्वमिसृक्षा उत्पद्यते तत् स्रष्टव्यपदार्थान् आलोचयति "तदैक्षत बहु स्याम्  
प्रजायेय" इति। तादृशमेव च वीक्षण प्रवृत्तिनिमित्तीकृत्य 'पश्यन्ती'ति पदन्तस्या प्रयुज्यते।  
तदा च नातिक्षुब्धना नातिन्यूल एका मय्यमा मातृका जायते। तदवयवरूपमेव नादनवक  
लोकप्रतिदम्। नव नादाश्च मलावारे स्वाधिष्ठाने मणिपूरे अनाहते विशुद्धी आज्ञाचक्रे नादचक्रे  
नादान्तचक्रे ब्रह्मरन्ध्रे च स्थित्वा 'अ द च ट त प य ण ल' इत्क्षरनवकरूपा वैखरीमातृका  
क्रमशः मनोजुरिति शब्दसृष्टिः। एवमेव च शिवशक्तिमदाशिवेश्वरगुणद्विधा मायाऽऽत्म-  
कलाऽविद्या रागकालनियतिप्रकृतिबुद्धयहङ्कारमनश्श्रोत्रचक्षुस्त्वग्जिह्वाघ्राणशब्दस्पर्शरूप-  
रसगन्धगगनानिलतेजस्मलिलभूमिवाक्पाणिपादपायूपस्थाख्यपट्त्रिगत्तत्त्वात्मिका अर्थनृष्टिरिति।

## 9. "FROM WONDERLAND TO REALITY" IN ADVAITA

Dr. Miss Sulochana A Nachane

The quintessence of Brahmanvidyā is given as "ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव  
नात् ।" When Brahman alone comprises the Reality, naturally whatever  
is found in the world must be either identical to it or else unreal The

individual soul being sentient is one with Brahman while the world, including the *कल* which teaches the doctrine, is *नित्य* or *नाना* or in other words *तद्वद्विचिन्नीय*. Hence the problem arises can any unreal thing lead to a real Brahman or Salvation ?

The way to solve this problem according to the Advaitins is drawn in the paper in the manner shown by the earlier authorities in Advaita like *Vivara*, *Isasiddhi* and others

The problem falls under four heads —

1. Whether there can be any controversy at all as it also would be included under *नाना*.
2. The *सुरक्षितव्यवस्था* (in the light of the *कल-सुरक्षितव्यवस्था* तन्मिदानीं श्रोत्रियः स्मरन्ति ।)
3. Can *कल* point to Brahman ?
4. What is the nature of *मेद* ? Is it real ?

Rāmānuja tries to set at naught the position arrived at by these Advaitins but he himself does not solve the problem at all inasmuch as he denies it denying *Avidyā* as such and imposes his own interpretation on the Vedāntas.

## १०. न्यायदर्शनस्य परिपूर्णता

श्री वेदान्तप्रकाशे दर्शनालङ्कार, न्याय-व्याकरण-वेदान्ताचार्य

श्रुतिमन्त प्राच्यदर्शनमनाविद्योत्तमान् सूक्ष्म विषयन् वात्मान च्चिदानन्दस्वरूप  
ब्रह्मसत्तामिदानीन्दिनेदविनिर्गन्तुं साभिमान्यादिगूढतत्त्वप्रत्यक्षप्रकारान् दशमस्तत्त्वमनीत्यादिरीत्या  
शाब्द प्रत्यक्षञ्च प्रदर्शयद् वेदान्तदर्शनेनैव रक्षते । न्यायदर्शनं तु वेदान्तानिर्गतप्रयत्नमनूयिकया  
लपेयितुं वात्मान शरीरेन्द्रियादिनिष्ठत्वं तत्त्वतिर्गणप्रयोजकत्वादिकयाङ्गानि च प्रतिपादय-  
दङ्गता तस्य भवत इति दर्शनानां समन्वयनिष्पेक्षवहूना विदुषा व्याख्यानं प्रचलति ।

परमं तेषां प्रचारप्रकारो भारतीयदर्शनानां प्रसारस्य विरोधीति तेषां विवेचनप्रक्रिया-  
प्रतिरोधाय नान्यनस्य ज्ञायम् । वस्तुतः नवगणि वैदिकानि भारतीयदर्शनानि परस्परप्रतिद्वन्द्वी-  
न्यपि स्वीयप्रक्रिया दर्शनत्वाय लपेयितुं पदार्थविचारं परिपूर्णानि तत्त्वज्ञानेन नोपप्रतिपादकानि ।

एतावान् विशेष—वेदान्तदर्शनं नाम साम्प्रदायिकमेकं शास्त्रम्, शिष्यप्रशिष्यपरंपराभूते च सम्प्रदाये न भवति विचारस्य स्वातन्त्र्यम्, स्वमतस्य आग्रहः, धार्मिकसंपदा च विदुषा लाभः, ग्रन्थलेखनस्य प्रकाशनप्रसारणयोश्च सौविध्यमिति भूयान् तत्र सूक्ष्मो विचारः। न्याये च तदभावात् साहित्य-वृद्धेरवरोधान्न तादृशो विचारः। किन्तु सूक्ष्मेक्षिकया अवलोकने सर्वाणि तत्त्वानि तत्रान्ति-हितानि।

(१) यथा हि—श्रुतिसमन्वय एव प्रथममवलोक्यताम्। द्वैतं वस्तुतोऽङ्गीकुर्वन्ति श्रुतिस्थाद्वैत-पदसमन्वयार्थमेव नाम्नि अद्वैतपदं रक्षन्ति विशिष्टाद्वैतादीनि वैष्णवदर्शनानि अद्वैतदर्शनस्य विरुद्धानि सम्प्रदायमनुसृत्य श्रुतिप्रतिपादितानि यदि, तर्हि के नाम नैयायिकपदार्था वेदार्थानुकूला न सिद्ध्येयुः।

(२) नैयायिकमतेऽपि आत्मा सच्चिदानन्दः। सत्त्वं वेदान्तिनामिव कालत्रयावाधितत्वमेव। चित्त्वं चेतनत्वं ज्ञानोपलक्षितत्वं ज्ञानात्यन्ताभादानधिकरणत्वमिति यावत्, न तेन सुषुप्तिमुक्तयादौ जडत्वापत्तिः। स्वप्रकाशत्वमपि स्ववृत्ते स्वसत्त्वप्रकारकस्य सशयस्य विपर्ययस्य च अविपर्ययत्वम्। नाहमस्मि, अहमस्मि नवेति विपर्ययसशययोरभावात्। आनन्दत्वमपि न सुखत्वरूपं किन्तु परमप्रीत्याश्रयत्वरूपं पारिभाषिकम्।

(३) मानसलौकिकप्रत्यक्षविषयत्वं बहिरिन्द्रियाजन्यलौकिकप्रत्यक्षविषयत्वं वा साक्षि-भास्यत्वम्।

(४) विशेषगुणविशिष्टं प्रमाता विशेषगुणोपलक्षितश्च साक्षी। शुद्धश्च गुणादिभिन्नो गुणादिपरिवर्तनेऽपि अपरिवर्तमानः कूटस्थः।

(५) आत्मा आत्मगुणश्च शब्दादुपस्थितः, उपस्थितिरूपज्ञानलक्षणेन सन्निकर्षेण अलौकिकस्य, उपस्थितिविशिष्टश्च आत्मा मानसलौकिकस्य च प्रत्यक्षस्य विषयो भवतीति शब्दसहायक प्रत्यक्ष सशयादिनिवर्तकं सच्छाब्द प्रत्यक्षं व्यवह्रियते इति का क्षति इत्यादिवेदान्त-मात्रप्रेमिद्धा पदार्था न्यायमतेऽपि सुयोजा इति न्यायदर्शनस्य परिपूर्णता।

## 11. ĀTREYA AND HIS BHĀŚYA ON THE VAIŚEŚIKA SŪTRAS

*Prof A N Pandeya, M A*

### I Introduction

The purpose of the paper is (i) to collect and interpret all the available fragments from a *bhāṣya* (now lost) on the *Vaiśeṣika Sūtras* by one Ātreya, (ii) to determine Ātreya's time, and relationship with the rest of Vaiśeṣika thinkers, and (iii) to bring out the significance of Ātreya's theories in Vaiśeṣika thought in general.

II The *Vaiśeṣika Sūtras* and its commentators(1) *Paucity of exagetical literature on the Sūtras*

Unlike the other philosophical systems, where the Sūtras and bhāṣyas function as source-books, the Vaiśeṣika system suffers from paucity of exagetical literature on the Sūtras. Barring Samkara Miśra's *Upaskāra*, all the extant works on the Sūtras are very late.

(ii) *The dark period between Kaṇāda and Praśastapāda*

The history of Vaiśeṣika system is marked by two long gaps—(1) between Kaṇāda and Praśastapāda, and (ii) between Praśastapāda and Śrīdhara and Udayanācārya. Of these, the first gap is the more important both historically as well as philosophically, for it seems to be a period of extraordinary growth and activity in the Vaiśeṣika system. The problem of lost commentaries gains additional significance in this context for such works, if discovered, would throw valuable light on the dark phases of Vaiśeṣika thought.

(iii) *Some lost commentaries on the Vaiśeṣika Sūtras.*

Vaiśeṣika tradition speaks of the following works on the Sūtras, which have been now lost—

(1) Bhāṣya by Rāvana (ii) Vṛtti by Bhāradvāja (iii) Vṛtti by an unknown author. All the references regarding these have been critically examined, and tentative conclusions have been drawn regarding their contents and time.

## III Ātreya and his Bhāṣya on V. S

(1) *Ātreya, a bhāṣyakāra*

Against this background of paucity of exagetical literature on the Vaiśeṣika Sūtras, the discovery of Ātreya, a bhāṣyakāra, assumes special importance. Our only source of information regarding this personality and his work is the writings of three Jaina logicians—Guṇaratna, Deva Sūri and Vādirāja Sūri.

(ii) *Fragments from Ātreya's Bhāṣya*

From the above mentioned authors, more than forty fragments from Ātreya's Bhāṣya have been identified. An effort has been made to arrange them under the relevant Sūtras and interpret them.

## IV. Ātreya's place in the Vaiśeṣika system

(1) *Ātreya's relationship with other writers*

(a) Ātreya and Rāvaṇa (b) Ātreya and Praśastapāda (c) Ātreya and Maticandra. (d) Ātreya and Śrīdhara (e) Ātreya and Udayanācārya (f) Ātreya and Śaṃkara Miśra (g) Ātreya and other writers

(ii) *Ātreya's time*

On the basis of the evidence furnished by the fragments discussed above, Ātreya has been tentatively allotted to 700-800 A D

(iii) *Ātreya's importance*

Ātreya seems to occupy a unique place in the development of Vaiśeṣika thought, for his views are substantially different from the views of the rest of the Vaiśeṣika writers known to us. He seems to represent one of the oldest traditions of the Vaiśeṣika system, which is distinct from that of Praśastapāda. In the opinion of this writer, Ātreya should be accorded as high a place as that given to Rāvaṇa and Praśastapāda in the history of Vaiśeṣika system

## 12 VOLUNTARISTIC ŚAIVISM OF NANDIKESVARA

Dr K C Pandey

There are eight systems of the Saiva Philosophy, which we have been able to trace so far (i) Pāśupata Dualism, (ii) Siddhānta Śaiva Dualism, (iii) Dualistic-cum-Monistic Śaivism of Lakulīṣa Pāśupata, (iv) Viśiṣṭādvaita Śaivism of Śaivism of Śrīkaṇṭha, (v) Viśeṣādvaita Śaivism of Śrīpati Paṇḍita, (vi) Voluntaristic Śaivism of Nandikeśvara, (vii) Raseśvara Saivism and (viii) Monistic Śaivism of Kashmir. They represent different currents of the philosophical thought such as dualism, dualism-cum-monism, monism, qualified monism, idealism and voluntarism etc. The Śaiva Philosophy thus seems to be complete in itself and to have had an independent tradition, which was, at a later stage, incorporated in the *Taittirīya Āraṇyaka*, after the contemptuous attitude of the earlier Vedic thinkers, as represented by such references to the followers of the Śaiva religion as "Śiśnadevāḥ" had gradually changed into the appreciative

An Outline of History of Saiva Philosophy, in which these systems are briefly dealt with from the historical and the philosophical points of

view, is being printed and will soon appear as the Introduction to the *Bhāṣkāri* Vol III, An English Translation of the *Īśvara Pratyabhijñā Vimarśinī*, in the light of the *Bhāṣkāri*.

In this paper one of these systems, which is very important in so far as it shows that the Voluntaristic tradition in Indian Philosophy goes back to the fifth century B C, that it is a contribution of the Śaiva thinkers and that the Voluntaristic trend in the Kashmir thought is only a more detailed and highly refined representation of Voluntaristic Śaivism of Nandikeśvara as presented in his *Nandikeśvara Kāśik*.

The system is discussed under the following heads —

Tradition about Nandikeśvara. The date of *Nandikeśvara Kāśik* Upamanyu, the commentator The importance of Nandikeśvara Śaivism: The main tendencies of the system Monism of Nandikeśvara The theory of manifestation The categories

### 13. A NEGLECTED WORK OF PHILOSOPHY IN SANSKRIT

*Prof R C. Parikh*

1 *Tattvopaplavasīmha* of Jayarāśi Bhaṭṭa

2 Schools of Chārvāka

3 Agnostic and sceptical tendencies in Indian philosophical thought.

### 14 CRITICAL EVALUATION OF THE INDIAN SYSTEM OF YOGA-PRAXIS AND THAT OF WESTERN PSYCHO-ANALYSIS

*P V Pathak M A.*

Relevant passages from the Yoga Darsana

i The structure and function of human mind,

ii Levels of consciousness,

iii Not merely the overhauling of the mental structure, but its complete change over, so as to enable it to rise to higher levels

The Western view about the human mind

The process of Psycho-Analysis, and the different types of yoga — Raja-yoga being nearest to this



Difference between the view points of the western method of psycho-analysis, and the Indian Raja-yoga path, and its evaluation

Basic difference re classification and division of mental faculties, and grouping in mental structure, and their functioning and their evaluation

The witness-self and the position of the Psycho-analyst, and their evaluation

The relation between the Id, The Ego and the Super-Ego, and their evaluation from stand point of yoga and evolution of human consciousness

The Yogi—the ideal man his mental structure and its functioning, and limitations—defects of the Psycho-analytical process

Conclusion Place of Instincts, Desire, Ego etc in the onward evolutionary march to higher levels of consciousness

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## 15 ADVAITA VEDĀNTA AND MĀDHYAMIKI SCHOOL OF BUDDHISM

*Dr P Nagaraja Rao M A , D Litt*

Their stand-points stated, their relation to Upanisads, their concepts of *Absolute* compared, their differences stated, their affinity explained, some reflections on the nature of Buddhism as compared with the Vedānta of Śāṅkara

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## 16 INDIAN PHILOSOPHY AND THE WESTERN MIND

*Dr S N Saksena, M A , Ph D*

In the opinion of the writer, while creditable work has been done during the last 25 years in the field of projecting Indian Philosophy to the West, it would be a delusion to suppose that the Western mind has either properly understood or been influenced by the fundamental ideas of Indian Philosophy in spite of the increasing interest in Indian Philosophical thought in the academic and non-academic circles of Europe and America

Two main reasons for this are suggested here Firstly, present day Indian philosophers have, perhaps unconsciously a tendency to accept their own traditional beliefs without sufficient criticism or evidence for them,

thus giving the impression that Indian Philosophy has no valid grounds for its belief Secondly, we have not yet tried adequately to understand the modern Western mind to which our philosophical doctrines are projected Philosophy in the West is intimately related not only to its past philosophical tradition but also to its present social and economic structure, to the recent growth of science and technology, to the extension of the realm of the sensible and the experimental and lastly to the development in the science of evidence and verifiability It is only in the context of this modern make-up of the Western mind that we have to explain and justify our philosophical ideas if they are to be at all understood This can be done only if we ourselves re-think our important philosophical beliefs, which in the first stage of their acceptance may have been based on ancient testimony Only thus can a comparative study of the philosophy of 'East and West' be fruitful or lead us to the possible evolution of a world philosophy

According to the writer, adequate work of a strictly philosophical nature in terms of conclusive evidence has not yet been done by Indian philosophers on some of the important Indian philosophical ideas and to the modern mind these ideas often appear as assumptive or based on inconclusive argument

1 For instance, the Indian idea about the existence of previous life and the transmigration of human and sub-human individual lives from one species to another,

2 Our theory of *Karma* and retributive justice establishing almost point to point correspondence between individual merit and demerit and reward and punishment in this life as well as hereafter,

3. The claim of the power of spirit over matter, the degree and the limit of such control of the physical by the spiritual and the demonstrability of the Yogic spiritual powers,

4 Our ethical theory of *Ahimsa* as the highest *Dharma* of man, and

5 Our doctrine of non-attachment and renunciation

The paper stresses the need on the part of Indian philosophers to understand the difficulties the Western mind faces in trying to grasp these doctrines philosophically and suggests that Indian philosophers may reorientate their own ideas on the above in view of the evidential requirements of the modern mind

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## 17. TEACHINGS OF UPANISHADS

*N Mallikarjuna Sastry*

‘Upanishad’ literally means Secret Teaching (Rahasya) The teaching of Upanishad marks a reaction against that of Brāhmaṇas, which include an elaborate system of ritual Philosophers can see the final aim of Vedas in the Upanishads — the highest aim is the union with Brahman, which can be attained only by *Jñāna* (Cognition) *Vidyā* and giving up — removal of *Avidyā-Ajñāna* (Non-knowledge)

Kings and warriors are seen to have the highest knowledge and Brahman go to them for instruction *Bṛhadāraṇya*, *Chāndogya*, *Āitareya*, *Taittirīya*, *Kena* and *Kauṣītaki* represent the earliest stage in the Upanishadic class We find the Vedānta Doctrine in its pure and original form

*Īśa*, *Kāṭha*, *Mundaka*, *Praśna*, *Māṇḍūkya* and *Svetāśvatara* represent the later stage—the Vedānt Doctrine is inter-woven with *Sāṅkhya* and *Yoga* The first part of *Gaudapādakārikā* contains the same matter as that of *Māṇḍūkya*—the peculiarity in it is that the world is the very nature or essence (*Svabhāva* स्वभाव) and not an illusion The many phenomena of the world are merely the vibrations of consciousness which is one अलातचक्र (firebrand circle) Brahman is the material cause as well as the instrumental cause of the world Brahman creates all things and transforms itself into all things Identity of cause and effect Brahman and the world are *Ananya* like pot and clay, thread and cloth The world is the manifestation of the very nature of God, the expression of his power Ātman imagines himself by himself through *maya* (स्वमायया)—wondrous power—*Svabhāva* or nature of Ātman—inseparable from the everluminous, who is hidden by it Ātman-Īśvara sends forth all the centers of consciousness

The view of *Adhyāropāpavāda* (अध्यारोपापवाद) or illusory attribution to be followed by withdrawal Atman appears to become many through *Māyā* (न तत्त्वतः) not by itself

The Sūtras of Bādarāyana set forth the teachings of Upanishads with full discussion But still many seeds of doubt harbour there

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## 18 ŚAṆKARA AS ŚĀKTA

*Shamachandra Sastry*

Tradition attributes that Śankara was a Shākta, Vaiṣṇava and then finally he propounded the philosophy of Advaita in the end

As a Śākta he wrote *Saundaryā Laharī*, *Prapañcha Sāra*, *Lalitā Triṣaṭi Bhāṣya*, देवी चतुष्टयपचारस्तोत्र etc, in addition to his other works as both Śaiva and Vaiṣṇava. All the later writers, like Padmapādāchārya, who has commented on *Prapañchasāra*, Śrī Vidyāranya and others have ungrudgingly attributed the authorship of the Śākta works mentioned above to Shri Saṅkarāchārya. There is nothing to dispute the view that Śankara was at the same time a Śākta, Vaiṣṇava, Śaiva and Advaitin.

First of all the Indian view prevalent which is accepted by the Advaitins, is to find out Unity amidst Diversity. So there is no conflict. Moreover the ultimate goal of all these "isms" is the same viz एकेमेवाद्वितीयम् नेहानानास्तिकिञ्चन

Again Sankara believing in the Advaita did recognise the external reality as far as the Vyāvahārika world is considered, and so he had said "व्यवहारे तु भाट्टनय. This is the reason only, that, in all the four Muṭhs that he has established, we find the Śrī Chakra Pūja and also the Narmadālinga Pūja

On these grounds we do not hesitate to hold that Saṅkara was also a Śākta

## १६ गौडपादीयं दर्शनम्

रघुनाथ शर्मा

- १ आगमप्रकरणोक्तगद्यभागानां तत्रत्यकारिकाणां चोपनिषत्त्वानुपनिषत्त्वविमर्शः ।
- २ माण्डूक्योपनिषद्भाष्यकर्तुं श्रीशङ्कराचार्यस्य ब्रह्मसूत्रभाष्यकृतश्चान्यत्वानन्यत्वविवेकः ।
- ३ गद्यभागानां कारिकाणां च प्राच्यपाश्चात्यभावावधारणम् ।
- ४ गौडपादीयागमशास्त्रस्य सौगतप्रभवत्वनिराकरणम् ।
- ५ गौडपादीयकारिकाव्याख्याभेदसमुद्भूतविविधविभ्रमोपप्लुतगौडपादीयदर्शनसमुद्धरणदिग्दर्शनम् ।
- ६ गौडपादीयदर्शनविषयोपसंहारः ।

## 20. ĀNANDĀNUBHAVĀCHĀRYA

S S Shastri

Ānandānubhavāchārya is described as the author of three Vedānta works and one Nyāya work. The Vedānta works are (1) *Iṣṭasiddhi-vivaraṇa*, (2) *Nyāyaratnadīpāvalī* and (3) *Padārthatatvanirṇaya*. The Nyāya work is *Nyāyakalāṇḍī* & commentary on *Nyāyāsāra* of Bhāsarvajña.

## His Time

Chitsukhachārya refers to Ānandānubhavāchārya's *Nyāyaratnadīpāvalī* in several places (page 6, 56, 86 etc.). Ānandānubhava himself refers to Ānandabodha in his *Nyāyaratnadīpāvalī*. Therefore Ānandānubhava must have flourished before Chitsukha and after Ānandabodha. Ānandabodha who cites from *Iṣṭasiddhi* of Vimuktātman must have lived after him. Vimuktātman's time has been fixed as between 850 and 1050 A. D. (Vide preface to *Iṣṭasiddhi* by Prof. Hiriyanna) and Chitsukha's as 1200 A. D. (Vide Introduction to *Tarka Saṁgraha*). So Ānandabodha might have lived in 1100 A. D. and our author in all probability between 1100 and 1120.

## His Works

He wrote *Iṣṭasiddhi-vivaraṇa* first and then *Nyāyaratnadīpāvalī* and *Padārthatatvanirṇaya* in succession. Of these the first is a commentary on *Iṣṭasiddhi* and the other two are polemical works in Advaita. *Nyāyaratnadīpāvalī* establishes the self-validity of the Vedas, it discusses the nature of Jīva and Īśvara, it explains the means of Brahman realization and advocates jīvanmukti.

*Padārthatatvanirṇaya* condemns the nature and number of Padārthas according to the other schools of Indian philosophy and establishing the unreality of the world, it discusses the number of Padārthas and pramāṇas according to Advaita.

The other two works are mere commentaries

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## 21. THE CONCEPT OF TIME ACCORDING TO BHARTṚHARI

*J M Shukla, M A*

With the thinkers of ancient Greece and India the notion of time was one of the important problems to be discussed. Plato and Aristotle deemed time as responsible for all movements and measures of time like days, months and so on. The Atharva Veda eulogises time as a creator of all and a power immanent in everything.

The grammarians of ancient India are silent on this philosophic nature of time. Neither Yāska nor Pāṇini nor Kātyāyana discusses this problem as is done by later scholars like Bhartṛhari. Kātyāyana establishes the reality of the Present and therefore of the Future and the Past.

Bhartṛhari with his deep insight understands time as a great force behind all activities. Time is a great controller of all the activities. The appearance, existence and decay of objects are brought about by time. The notions of order and division are brought about by time. The orderly growth of a seed into a shoot, leaves and fruits is controlled by time. In short, time is the instrumental cause of this existing reality.

The movements of sun, moon and other planets which are the conditioning elements of time are responsible for the division of time. Time revolves in the shape of seasons like spring and so on.

Time is responsible for the creation of the Universe. It permeates the world-activity and is responsible for the creation, persistence and destruction of the objects in the Universe. The notions of late and early, slow and quick are brought about by time.

When we say the night has dawned we should not think of the cessation of activity. It is the change of the state of an action because time is eternal.

## 22 SOME LOST NYĀYA WORKS AND AUTHORS

*Anantalal Thakur*

The history of the Nyāya System has so far mostly been based upon the extant works in print as well as in manuscripts. Numerous works have been lost, perhaps irreparably. But important materials with regard to them are to be found scattered in the form of quotations in various other philosophical works, especially the Buddhist and Jaina ones.

## SECTION XIII TECHNICAL SCIENCES AND FINE ARTS

### 1. INDIA—THE PLACE OF INVENTION OF WEIGHT- DRIVEN HOROLOGES

*Bibhutī Bhushan Bhattacharya*

The use of the weight driven horologes perhaps became known in the west not earlier than 12th century A. D , but in India Brahmagupta ( 628 A. D ) knew quite well the mechanism of such instruments.

### ૨. અમદાવાદની હેન્ડ પ્રિન્ટ્સની કળાની શરૂઆત, તેનો વિકાસ, તેમાં વપરાતાં દ્રવ્યો તથા સાધનોનું વિહંગાવલોકન

ભૂપતરામ વ. દવે

પ્રસ્તુત લેખમાં હેન્ડ પ્રિન્ટથી જાણતા કાપડ ઉપર શરૂઆતથી તે અત સુધી કેટલા પ્રકારની ક્રિયાઓ થાય છે તે બતાવવાનો પ્રયાસ છે

હજારો વાર કાપડ હાથથી એક નાના ખીખા વડે જાપી આજના રાક્ષસી યંત્રોની સામે ટકી રહેવું તે ખરેખર માન ઉપજાવે તેવું છે આ કળા નભાવી રાખવામાં જોઈએ તેટલી તૂતન ભાતો નિપજાવી શકતા લાકડાના ખીખાનો મહત્વનો ભાગ છે

તે સિવાય કેટલીક સૈકા જૂની પ્રક્રિયાઓ છે જે વસ્ત્રોને નવીનતા અર્પણ કરે છે તે જોઈએ

પ્રથમ ડોરા કાપડના, ગાંસડીમાંથી જરિયાત મુજબ ૩-૪-૫ વારના ટુકડા કરવામાં આવે છે કાઉન્ટ કાઉન્ટમાંથી સાડીઓ બનતી હોવાથી બહુધા ૫ વારના કડકા કરવામાં આવે છે

ટુકડા થયેલા કાપડને નદી ઉપર ધોવા માટે મોકલવામાં આવે છે જેમાં ૨-૩ દિવસ સુધી ફરી ફરી ધોવાઈ 'વગર'ની ક્રિયામાંથી પસાર થઈ જાપવાને માટે તૈયાર કરવામાં આવે છે સોનાગેરુ, ફટકડી, ગુદર, કચ્છાનો લોટ, હીરાકસી વગેરેથી જાપાઈને કાપડને ફરીથી ધોવા મોકલવામાં છે આ જાપકામ નકાર ખીખાથી થાય છે

ધોવાઈ આવ્યા બાદ 'તામડી' ઉપર પાકો રંગ થાય છે ૨-૩ કલાક રંગાયેલું કાપડ સૂકવી નદીમાં sun bleach થવા જાય છે તેને 'તપણુ'ની ક્રિયા કહે છે રંગાયેલાં કેટલાંક વસ્ત્રોને 'તપણુ' કરવા અગાઉ ઊંટના લીંડાંના પાણીમાં ઓળવામાં આવે છે.

'તપણુ'ની ક્રિયા ત્રણ ચાર દિવસ ચાલે છે જેમા કાપડને ફરી ફરી પાણી છાંટી ફરી ફરી સૂકવવામાં આવે છે અર્ધાં વસ્ત્રો ઉપર 'તપણુ' થતું નથી પરંતુ જે ભાગ મૂળભૂત સંદેશ રાખવામાં આવ્યો હોય તેને સૂર્યના કિરણોથી વધારે સંદેશ કરવા માટે આ ક્રિયા કરવાની હોય છે

ત્યારબાદ કેટલાંક વસ્ત્રોને માટી વડે (Resist) બીબાંથી છાપવામાં આવે છે જે ભાગ ગળીથી રંગવાનો ન હોય તે જ આ માટી વડે દબાય છે. માટી સિવાય મીણુ અને બેરજન વડે પણ મૂળ ભાત અધ કરવામાં આવે છે

ત્યાર પછી ઠંડી ગળીની ભટ્ટીમાં-જેને 'માટ' કહે છે તેમાં કેટલાંક વસ્ત્રો ઓળવામાં આવે છે અને જેને લીલો રંગ ચડાવવાનો હોય તેને કૌચા અને ફટકડીના પાણીમાં ઓળવામાં આવે છે ત્યાર બાદ ફરી એક વધુ વખત તેવા વસ્ત્રો ધોવાય છે ધોવાઈ આવ્યા બાદ લીલા પીળા રંગો ચડાવવામાં આવે છે તેવી રીતે તૈયાર થયેલા વસ્ત્રો ગડીઅધ ત્રેસથી દબાવાઈ પરિધાન માટે મૂકવામાં આવે છે.

૧ છાપકામ માટેના સાધનો — બીણુ અને લાકડાનું પાટિયું

૨ દ્રવ્યો- ધોલાઈ તથા છપાઈ માટે — ફટકડી, સોનાગેરુ, ગુદર, તેલ, ક્ષાર, દૂધ, હીરાકમી, વગેરે.

૩ વગરની ક્રિયા માટે — હીમજ, બહેડાં, તેલ, દૂધ, વગેરે

૪ માટીકામ માટે — ચીકણી માટી, ગુદર, ચૂનો, તેલ, મીણુ, બેરજને, વગેરે.

૫ રંગ કામ માટે — મણક, ગળી, પીળો રંગ, આલની જાલ, વગેરે.

૬ તે સિવાય 'પડવાશ', ઊંટનાં લીંડા, કૌચા, વગેરે

કારીગરોનો સમૂહ — ધોબી, રંગારા, છાપનારા, ગળી કરનારા, કૌચાના પાણીમાં રંગનારા વગેરે જેમાં આબાલવૃદ્ધસ્ત્રીપુરુષનો સમાવેશ થાય છે

### 3 THE APPLICATION OF MODERN RESEARCH METHODS TO THE STUDY OF INDIAN ART

H. Goetz

History of Art as a historical research subject is represented in practically all universities of Europe and America, but is hardly known in India. Modern methods of general validity have developed only during the



last half century, but have been ignored in India because of the prejudice against the earlier, onesided type of Western art criticism, and because of a romantic interpretation of Indian art in a onesided religious-mystic spirit. However, such attitudes are not characteristic for some nation or civilization, but for a special social situation. India has in the course of her history passed through many types of society connected with various empires, and in the course of their development Indian art has passed through practically all possible forms of style, form and expression. A real understanding of Indian art is possible only if we accept this manifoldness and try to interpret each type in the light of its historical background. This will teach us to value many problems in their true importance and not to draw general conclusions from accidental phenomena. Vice versa we can apply the lessons of art-history to the study of general history in so far as art expresses the ideals and the spirit of various periods, and thus reveals the driving forces behind political events. But it is necessary to be cautious in applying such principles, to analyze them in every single aspect, to distinguish between accidental, local and widely characteristic phenomena.

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#### ४. आयुर्वेदे तत्त्वविमर्शः

श्री रविकान्त मिश्र

विजयते खलु वेदमूलकं भगवत्पतञ्जलिपल्लवितमेतदायुर्वेदशास्त्रम् । शाश्वतिकमिदं भगवानादिवुधो बुबुधे । शरीरारोग्यसम्पादकस्यास्य शास्त्रस्य चर्मोर्थकामसम्पादकत्वेऽपि सकल-जनप्रियस्यालौकिकस्य मोक्षस्य सावकत्वम् । सत्त्वादिगुणस्वरूपोद्बोधनक्रमेण सृष्ट्यादिकमप्रतिपादनपुरस्सरं मोक्षप्राप्तिक्रमं प्रदर्शितम् । शरीरारोग्यामृतत्वसाधकस्याप्यस्यासत्ये वर्तमनि स्थित्वा ततः सत्यं समीहते इति रीत्याऽसत्यामृतत्वप्रतिपादनपूर्वकं सत्यामृतत्वसाधकत्वमेव प्रतिपाद्यो विषयोऽस्य निबन्धस्येति ।

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#### 5 A 13th CENTURY INSCRIBED METAL-BELL FROM PĀṬAN

*Dr M R Majmudar, M A, Ph D, LL B*

Dr Vasudeva Sarana Agrawal was kind enough to send me four photographic prints of a temple-bell, acquired from Pāṭan (N Gujarat) but now deposited in the Central Asian Antiquities Museum, New Delhi.

This temple-bell is very interesting for the fact that it is inscribed and dated. Further particulars about this object were supplied by the Joint Director General of Archaeology, Shri T N Ramachandran.

The height of the bell is 15 inches, outer diameter at the bottom being 13½ inches, and its weight is 45 lbs

The inscription records that this temple-bell was presented to the Chaitya of Shri Chandraprabhaswāmī, situated in the Vāgada district, in Samvat 1318 (1262 A D) on the fourth day of the bright half of Māgha month

The discovery of this dated object is interesting from the point of the material evidence for the art of metal-casting in Gujarāt for objects used in worship. The recent discovery of beautiful Akoṭā bronzes takes back this tradition by several centuries

## 6 NEW LIGHT ON 'DANḌA-RĀSAKA'

Dr M R Majmudar, M A, Ph. D., LL B

In Sārādātanaya's *Bhāvaprakāśana* (12th century A D.), three varieties of Rāsaka dance are shown, the 'Latā-rāsaka' wherein the batches of dancers are intertwined like the creeper and the tree, the 'Danda-rāsaka' wherein time for tāla is kept by strokes of small sticks held in the two hands. The third variety is the Maṇḍala-rāsaka wherein dancers form a circle and go round and round in a ball-like dance. The text is .

लतारासकनाम स्यात् तत्त्रेधा रासक भवेत् ।  
दण्डरासकमेकन्तु तथा मण्डलरासकम् ॥ १'

दशमोऽधिकारः, p 297

Out of these, 'Danḍa-rāsaka' has been made the subject of a detailed note in Puṇḍarika Viṭṭhala's *Nṛīya-Nirnaya* a fragment of which is available in the Oriental Institute, Mss collection (No. 1505) Paṇḍit Puṇḍarika Viṭṭhala of Karṇāṭa-jāti flourished at the court of the Fārūkī King Burhānkhān of Khāndeśa for whom he had composed 'Sad rāga-chandrodaya' and 'Rāgamālā' or 'Rāgamanjari' Puṇḍarika Viṭṭhala was later patronised by Mādhava Simha, the son of Sardār Rājā Bhagwāndās and Rājā Mānasimha, and was subsequently taken to the court of Emperor Akbar by the end of the 16th century A D

When *muraja* and other instruments are played at spring and autumn festivals, gradual batches of four, eight, sixteen, thirty-two or sixty-four people dance, either being grouped together or in separate groups, when they hold small sticks in hands

These sticks or *dandakaṣ* have been described with the minutest detail by Paṇḍit Puṇḍarīka Vītthala. These sticks should be thick, of the size of the thumb, sixteen *anguls* (2 inches each) in length, mounted with thin plates or rings of gold silver or any other metal, straight in appearance, round and very strong. They should be without any knot, smooth to feel and painted with various colours. They are to be held in hands in a variety of ways, and they are sometimes wrapped with stripes of silken cloths.

These *dandakas* being held in hands while moving round in the dance are struck so as to mark a sound, either holding them in the front or at the back or at the sides of the dancer.

In this way, either forming a circle for more times than one, and exchanging strokes with the sticks in consonance with the song and the *tāla*, the *daṇḍa rāsa* becomes pleasing to the people. The dance continued without sticks becomes a *rāsa-nṛtīya*.

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## 7 SOME ECONOMIC CONCEPTS IN KAUTILYA'S ARTHASHĀSTRA

*H N Pathak, M A, M Sc*

Looked at from the point of view of economic theory and policy of modern times some of the economic concepts in Kautilya's *Arthashāstra* appear interesting. It is indeed true to say that in respect of commodities and articles produced and traded, and the technique of production, (and perhaps many other details) the modern economic system differs from that existing in Kautilya's times. Nevertheless, interesting comparisons could be drawn. This should enable us to suggest tentatively the basic uniformity of the economic problem over periods of time. As the title of this paper indicates, only some of the concepts are discussed here, for Kautilya's economic concepts are a part of his wider concept of the state and actual administration. In point of fact it is possible to say that his is a wide and comprehensive concept of 'political economy' as some of the classical economists put forward. The concepts discussed in this paper are price and monopoly price, level of wages and determination of the same, organisation of guilds, saving investment and profit.

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## 8. MUSICAL MNEMONICS

*Prof. P. Sambamoorthy, B A, B. L*

Purpose and utility of Mnemonics in Music. Solfa letters. Vowel changes in them to indicate the vikṛta varieties The use of the Katapayādi and Bhūta sankhyas in the nomenclatures for the śrutis, mēla rāgas, dvādaśa chakras and 35 sūlādi tālas. Solfa letters with mnemonic changes figuring in the sūtra khaṇḍa of lakṣhaṇa gītas Sanketas for the shaḍangas Slokas for the 108 tālas and Vināyaka and other tālas and how presented. Brevity and accuracy in mnemonical phrases Rādhāmangala bhāṣhā, a mnemonical dialect used by some musicians in South India.

## 9. THE PLACE OF DANCE IN ANCIENT INDIA

*N Malharkarjuna Sastry*

- 1 Origin of Dance – Folk Dance *Nṛtya* of professional female dancers. *Nata-Naṭi*
- 2 Reference to *Mahāvṛata* in *Shāṅkhāyana Āraṇyaka*, *Shāṅkhāyana Brāhmaṇa* and *Gṛīhya Sūtra*, *Kauṣītaki Brāhmaṇa*, *Pāraskara Gṛīhyasūtra*. In *Mahāvṛata* the maidens dance round the fire to bring down the rain for the crops
3. Lord Shankara's *Nṛtya* – नृत्तावसाने नटराजराजो ननाद दक्षा नवपञ्चवारम् ॥
- 4 Gaṇapati's *Nṛtya*
- 5 Lord Kṛishṇa's Dance with *Gopikās*
- 6 *Pāṇini's* reference to निष्ठुनञ्चयौ
- 7 *Bharata Nāṭya Shāstra* fully devoted to the science of Dance and Drama enactment
- 8 Reference to Marriage Dance of Ladies (*Suvāsini's*).
- 9 Reference to Mourning Dances to the sound of the Lute and the Flute
10. During *Ārādhanā* of *Samnyāsini's* Dancing with *Tīrtha Pātra* and reciting the Vedic hymn – लोकस्तरस्त्वया यां तद्धि तीर्थं

## 10. SPECIMENS OF INDIAN ART IN SOME OF THE EUROPEAN MUSEUMS

*Dr (Miss) Priyabala J Shah, M A, Ph D*

- 1 Museum of Paris (France)
  - 2 Leyden (Holland)
  - 3 Hamburg (Germany)
  - 4 British Museum, etc
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## 11. THE ABRUPT CHANGE BETWEEN THE BHAGANAS OF ANCIENT AND MODERN SIDDHĀNTAS

*Shantilal Shivshanker Trivedi*

1 The ancient values of the planetary Bhagaṇas (sidereal periods) seem to have undergone a change in later works

2 The modern *Sūryasiddhānta*, *Madhyamādhikāra*, śloka 9 and 24 are very important for research in ancient Indian astronomy. They show what the original Bhagaṇas of Āryabhaṭa I were

3 The *Paulīsha siddhānta* furnishes an additional proof for this. The longitudes of the sun in the *Paulīsha* and the *Romaka siddhāntas* are identical in value, though different in form and so they support each other

4 The Bhagaṇas of Viśvachandra give the same values for the solar longitudes

5 The time of the *Paulīsha siddhānta* can be calculated from the above data and is found to be 63 A D, for the value of the tropical (sāyana) revolution as given in the *Paulīsha siddhānta* agrees very closely with the same arrived at by modern astronomy for the same year (63 A D)

6 These older values of planetary Bhagaṇas, while agreeing remarkably with one another, differ largely from the values given in later siddhāntas

7 This shows that there is an abrupt breach in the chain of the planetary computations between the older and the later siddhāntas

8 It is further seen that this breach does not arise from the ignorance of the accurate values, for the ancient mean planetary longitudes are found to be almost as accurate as the modern ones, i.e., if we leave aside the corrections of the manda phala and śighra phala

9 It, therefore, follows that this change is intentional, whatever may be the object in doing so

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## SECTION XV · GUJARAT — HISTORY AND CULTURE

### ૧. નરસિંહ મહેતાનું ‘સુદામાચરિત્ર’

ડૉ. બિપિન ઝવેરી

આ કાવ્યમા નરસિંહના લક્ષ્મી અને કવિ એ બંને પાસા વ્યક્ત થાય છે આ કૃતિ પરલક્ષી હોઈ નરસિંહને એ સ્વરૂપને અનુરૂપ આયોજન પદ્ધતિનો ઉપયોગ કરવો પડ્યો છે આથી આત્મલક્ષી પદ્યો વગેરે કરતા અહીં લક્ષ્મી ઓછી ઉલ્લેખ છે દીન હતા નીતિમાન ને પ્રભુલક્ષ્મી સુદામાનું પાત્ર નરસિંહે સુપેરે ઉપસાવેલું છે આ લક્ષ્મીકાવ્યનો ચમત્કારભર્યો અત શ્રોતાઓને લક્ષ્મી અને અદ્ભુત એ બંને રસનો એક સાથે આસ્વાદ કરાવે છે

નરસિંહ મહેતા લક્ષ્મી કરતાં કવિ તરીકે આ કાવ્યમા વિશેષ સફળ થયા છે કવિએ આ લાખા કાવ્ય માટેના પ્રસંગોની વરણી અને એના વિસ્તાર કે લાઘવમા ઔચિત્યશુદ્ધિ ને સહજોપલબ્ધિ-જન્ય સિદ્ધહસ્તતા દાખવી છે આખું કાવ્ય અજળ રીતે અર્વાચીન ટૂંકી વાર્તાનો આકાર ધારણ કરે છે એનો પ્રારંભ પણ નવલિકા જેવો જ કલાત્મક ને રસ્યક છે કવિએ યોગ્ય કૃતિ પદ્યો સચોટ ને યાદગાર અને તેવી છે ને ગણતર શબ્દોમા રસસિદ્ધિ સાધે છે

પ્રેમાનંદે પોતાનું ‘સુદામાઆખ્યાન’ નરસિંહના આ કાવ્યનો જ વિસ્તાર કરીને રચેલું છે.

## 2 THE PROBLEM OF THE CHRONOLOGY OF THE CHĀVADĀ KINGS

Dr H. G. Shastri, M A, PH D

Tradition generally dates the coronation of Vanarāja Chāvādā in V S 802 (746 A D). He is said to have been of 50 years at that time So he must have been born in V S 752 (696 A D) The *Ratnāmālā* actually gives this date for his birth, the same date being also assigned to the death of his father, which took place shortly before the birth of Vanarāja. The latter is said to have reigned for 60 years and been succeeded by six or seven kings in all The total reign of this dynasty is said to be 196 years, its end being dated V. S 998 (942 A D) which just coincides with the well-established year of Mūlarāja Solankī's coronation

The details of the tradition differ widely, especially with regard to the exact day of Vanarāja's coronation, the number of his successors, the names of some of them as well as the order of their succession, and their regnal periods. Nor do the *tithis* given in the *Prabandha Chintāmaṇi* for the coronation-days of Vanarāja's successors tally with the week-days and *nakṣatras* mentioned with them. The *Vicāraśreni* gives even different years for the coronations of Vanarāja and his successors. The Jaina *Prabhandas* are all silent about his father's name and death, which form the main topic of the Brahmanical tradition. These inconsistencies have been perplexing the historians of the Chāvaḍā dynasty since long.

The perplexity of the problem is considerably intensified when we attempt to correlate the events relating to Jayaśekhara's death (V S 752) and Vanarāja's coronation (V S 802) with the well-established political conditions of those times. For in V S 752 (696 A. D.) there was no king of Kānyakubja who could extend his supremacy over Gujarat nor could Vanarāja establish in V. S. 802 (746 A. D.) an independent power at Anahillapura, though the sway of the Maṭṭraka sovereigns extended beyond Ānandapura at least up to 766 A. D. This consideration reduces the reliability hitherto ascribed to the traditional dates of the Chāvaḍā history.

Munshi identifies king Āma of Kānyakubja with king Nāgabhatta II (c. 792–834 A. D.) of the Pratihāra lineage and king Bhūyada with his grandson Mihira Bhoja (c. 836–888 A. D.). The dates mentioned in the tradition can be reconciled with the reigns of these sovereigns by ascribing them to the Śaka era instead of the Vikrama era. The birth and coronation of Vanarāja should accordingly be dated S. E. 752 (830 A. D.) and S. E. 802 (880 A. D.) respectively. The chronology of the Chāvaḍās will then tally with the changed conditions that followed the fall of Valabhi.

The main objection against the suggestion may be that the total period of the Chāvaḍā rule will then be reduced to 62 years, which would be too short for seven or eight kings of this dynasty. But if we take into consideration the long interregnum that followed the death of Jayaśekhara as well as the period of his own reign, it will be realised that the average period of a reign calculated according to the suggestion of ascribing the traditional dates to the Śaka era is found to be much more probable than that counted according to the original tradition that ascribes the dates to the Vikrama era. It is, therefore, proposed to reconsider the problem of the chronology of the Chāvaḍās in accordance with the well established conditions of their time.

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### ૩. ગુજરાતમાં બૌદ્ધ ધર્મનો પ્રભાવ

પ્રો. યશવંત શુક્લ, એમ એ

ગિરનાર નજીક અશોકનો જે પ્રસિદ્ધ શિલાલેખ પડ્યો છે તેને ગુજરાતમાં બૌદ્ધ ધર્મનો પ્રથમ સ્પર્શ સાધારણ રીતે ગણી શકાય એ શિલાલેખમાં બૌદ્ધ ધર્મનો સીધો પ્રચાર નથી, પણ બૌદ્ધધર્મોન્તર્ગત-અહિંસા, મતાન્તરક્ષમા વગેરે ભાવનાઓનો આગ્રહ સારી પેઠે છે તે પૂર્વે બૌદ્ધ ભિક્ષુઓ ધર્મપ્રચારાર્થે ગુજરાત સૌરાષ્ટ્રમાં આવ્યા હોય એ જોટલું બનવાનું છે તેટલું જ રાજ્યાશ્રિતધર્મરૂપે બૌદ્ધ ધર્મ ગુજરાતમાં થોડોઘણો પ્રચાર પામ્યો હોય એ પણ બનવાનું છે સૌરાષ્ટ્રમાં પ્રાચીન બૌદ્ધ વિચારોના અનેક અવશેષો મોજૂદ છે અને વલભીના મૈત્રક રાજાઓના સમયમાં બૌદ્ધ વિહારોને અપાયેલાં ભૂમિદાનોનાં અનેક તામ્રપત્રો મળ્યાં છે ગુજરાતની પ્રજાના સ્વભાવધરમા બીજા તત્ત્વોની સાથે બૌદ્ધ ધર્મનો પણ ફાળો હોવો જોઈએ, જે કે એના સીધા ઐતિહાસિક પ્રમાણો બહુ ઓછા મળે છે કાળે કરીને બૌદ્ધ ધર્મ આખા દેશમાંથી તેમ ગુજરાતમાંથી પણ લુપ્ત થયો, પણ એ કાળે જૈન મતનું પ્રાબલ્ય ગુજરાતમાં વધતું જતું હતું અને અહિંસાપ્રધાન બૌદ્ધ ધર્મમાંથી અહિંસાપ્રધાન જૈન ધર્મમાં થયેલી સંક્રાન્તિની પ્રક્રિયા સમજવી સહેલી છે



## SECTION I VEDIC

### १ मन्त्र और ब्राह्मणमें अपूर्व वैज्ञानिक उल्लेख

श्री भगवद्गुप्त

- १ सत् और असत् ।
- २ अण्ड, हिरण्याण्ड ।
- ३ अण्डका फटना ।
- ४ भूमि सर्वप्रथम निकली ।
- ५ . चन्द्र सूर्यसे निकला ।
- ६ भूमि पहले पिघली अवस्थामें ।
- ७ भूमिका ठोस होना ।
- ८ भूमि लोहमयी है ।
- ९ नक्षत्र और ग्रह सूर्यसे कैसे निकले । ऋक्ष-चन्द्र-ग्रहा सर्वे विज्ञेया सूर्यसम्भवा ।
- १० ग्रहोकी जातिया । ग्रहो आदिका स्थानपरिवर्तन ।
- ११ सूर्य-चन्द्र आदि अपनी कक्षाओमें स्थिर हुअे ।
- १२ वृत्र = महान मेघ = Nebula
- १३ वृत्र-हनन और पृथ्वी पर उद्भिज् उत्पत्ति ।

## 2 PROBLEMS OF SAYANA-NIRAYANA

*Hiralal Amritlal Shah, B A*

1 Tentative results are as under investigations are in progress the problems are very much misunderstood

2 Nirayana system is in Rig Veda Dhruva (*Pole star*) is north, South is fixed by bisecting the course of  $\alpha$  Argos Navis = *Agastya* (= *Visnu*), there-upon N/S axis is framed, thereafter East-West points get fixed. East is  $\alpha$  aries (*junction point* between 69 spaces of night and 65 spaces of day, of a system of 3660 spaces of 366 days and in *asvini* constellation) The

Western point is  $\alpha$  Boōtes = arcturus = Swāti whereafter divine night spreads on These four points are *stellar* and thus *Nirayana system is stellar* as in contrast to so called Solar Nirayana systems or Sāyana systems which make Dhruva rotate around an axis and wherein Polar point is North and it is secured by getting first Eastern point by the equinoctial points of Sun (and so too West), and then at right angle to the same, the Northern and Southern points This applies to the system of shadow of Sun cast on earth and which is not stellar This way, the two systems differ in formation

3 Hence, the standards of Nirayana and Sāyana systems are different, unrelated and when the same terminology is adopted for both of them, confusion, cobwebs and new problems arise beguiling the students to endless conclusions

4. The latitudes-declinations and longitudes of either system are different and not easy to equate or to corelate, or to co-ordinate Longitudinal differences range from around 28 degrees to 32 degrees and declinations vary from two to four degrees In Ptolemy's system  $\alpha$  aries is  $10^{\circ} 40'$ , in Sūrya-siddhānta it is  $8^{\circ}$ , in Nautical almanac (1870) it is 1 hr 52 mts and (1948) 2 hrs 4 mts away from the junction point

5 These variations and misapplications appear in applied astrology in the mahādaśā systems which are all stellar in conceptions Planets include Sun which passes through them

6. Incidentally problems of roundness due to our eyeballs being round crop in Also problems of around tides come in once we conceive earth to be unsteady and consequent changes in water levels of the tides

7 There seems to be at least a reference to planet saturn in RV X 155 and in RV X 85, 13 गाव are not cows but shadows

### 3 R̥TA OR ZODIACAL BELT

V H Vader, M A, LL B

1 Zodiacal Belt defined

2 The Vedic word Rta is the equivalent of the Zodiacal Belt of the arctic skies.

3. The term ऋतस्य पन्था is synonymous with R̥ta.

4 Rta and satya together comprise the whole Zodiacal belt of the heavens

5. The path of the Sun's course north and south of the celestial equator mentioned in R̥gveda

6 In प्रलोक (the arctic regions) only 14 नक्षत्रs are visible at one time

7 Interpretation of the term ऋतस्य पत्न्या in commentaries on certain Vedic verses discussed.

8. सप्तर्षिs or सप्तविप्रs referred to in R̥gveda

9 The term ऋतस्य चक्रम् in RV.I 164 11 explained

10 The term अमोघ्य denotes the inclination of the ecliptic to the celestial eqator — 23° 30' (R̥V I 110 2)

11 R̥V III 31 9 explained in view of the above interpretation

12 Who were born from out of Rta

13 Astronomical interpretation of words and phrases derived from the term R̥ta

14 Deities Aśvinau, Usas, Brhaspati etc refer to astronomical phenomena

15 Aditi is called the mistress of Rta

16 Conclusion

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## SECTION III : CLASSICAL SANSKRIT

### 1. A SUGGESTION FOR A BALLET – ABHIJÑĀNASĀKUNTALAM

*Dr. J K Balbir*

By any standards of literary criticism, *Abhijñānaśākuntalam* of Kālidāsa will be the fittest representative of Sanskrit Literature for a volume of a History of World Literatures. It is not in vain that it became a favourite with Indian as well as Western Literateurs. Many scholars have tried to study the textual beauty of this drama, or have tried to extract information regarding the social structure of India of those days. The high flights of poetic imagination in this drama are among the best, and the delicacy and tenderness of emotions depicted so prevail the atmosphere and the psychological set-up of the reader that it is possible to imagine the joy that might have been of the spectator! There have been attempts at staging the play, but a ballet based on this drama may enhance the charm and may help the spectator to enjoy that beatitude which results only from a perfection of perception. If at least thirty direct references to Abhinaya and other indirect ones in the *Abhijñānaśākuntalam* were studied with a view to a performance of a ballet, probably perhaps in the light of the Nāṭyaśāstra, and suitable music composed by our modern Pandits of Classical Music, it is certain that *Abhijñānaśākuntalam*, the ballet, will attract more crowds in Paris, London, New York or places in India than did the staging of the Mṛcchakatikam.

This paper attempts to study the famous drama from the point of *Abhinaya*

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### 2. THE INNER MEANING OF UTTARARĀMACHARITA

*Umashankar Joshi, M. A.*

The European scholars saw the ideal of monogamy upheld in this drama. But that was already done in Vālmiki's *Rāmāyana*. What did Bhavabhūti want to impress through *UC*? Conjugal love at its best, — is the usual answer. True, but what is the poet's unique realisation of love,

which the drama tries to embody? At the end of the picture-gallery scene we find the couple in perfect harmony with each other and the world. Sītā is fatigued and falls asleep. Rāma was just a few minutes before under the intoxicating influences of the senses of touch and hearing. Now it is mainly the sense of sight at work. Rāma finds the beloved as sweet as ever. Here comes the realisation to Rāma that the singular bliss of married life is something that ripens with time and remains unchanged as essence of love, the edge of which old age cannot blunt. But what would be the fate of this bliss, if the loved one is even beyond the scope of the sense of sight? Rāma has reached a stage where he realises that old age cannot take away a jot from that bliss. But could death do it? That is the question. Will the bliss remain unchanged as essence of love even if death stood between the two loved ones? The human heart craves for an answer, and Bhavabhūti, in the third act of his play, makes us experience, by proxy, through Sītā, that love is not dead even though the loved one is. To Rāma Sītā was no more for the past twelve years and yet his behaviour in Panchavatī showed that to him Sītā was anything but dead. The immortal nature of love seems to be the central concept of *UC*. Love is, to borrow a phrase from the Nāndī, which is traditionally supposed to hint at the inner meaning of the play, "an immortal phase of the Soul." To see in *UC* nothing beyond mere reconciliation between the husband and the wife is to see nothing more in *UC* than in *Kundamālā*. *Uttararāmacharita* shares a great deal with *Svapnavāsavadattam* as far as the inner meaning of the play is concerned.

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## SECTION VIII · HISTORY

### 1 THE STORY ELEMENTS IN THE TUZUK - I - JAHANGIRI

Miss Mriduchianda Roy Choudhury

The Mughal period of Indian history is full of interesting records. Kings and nobles have written their autobiographies. The ladies in the harem have composed poems and *Diwans*, and written even histories, the officials (*waqia-navis*) have recorded the events of the court in great details. Travellers, adventurers and merchants from abroad in an unofficial way maintained their diaries or sent their despatches to their homes. The Christian missionaries in their own way recorded their own observations on life and conditions of the people from the highest to the lowest. Each of these writings has its own appeal to the student of Indian history.

But none is so interesting as the autobiography of Jahangir, generally known as the *Tuzuk-i-Jahangiri*. The *Tuzuk* has its historical value, its literary value and its story value. But I shall deal with the story value of the book. Frank and candid as Jahangir was, drunkard and jovial as he was, he had his own eyes to see, his own heart to feel, his own pen to record—he had none to please. So his records have a peculiar charm of their own, they fascinate, they enliven, one can enjoy the company of Jahangir sitting in the corner of a library with Jahangir's autobiography in hand, the stories in the *Tuzuk* relate to his personal life, his family life, his hunting, his paintings, his association with the Hindu *Samnyasis*, Christian missionaries and the Muslim *Darweshes*. They relate to the animals and birds, rocks and rivers, sky and stars, trees and plants with correctness of photography.

In my paper I have quoted about twenty stories which throw light on his own character, no less than on the history of the period, as well as on the life and conditions of the people as a whole. They are stories in the beginning, they are stories in the middle but they are histories in the end.

## 2. RĀVANA — HIS ANTERIOR AND POSTERIOR HISTORY

*V H Vader, M A, LL B*

1 The object of this paper is to show that the term 'Rāvaṇa' is a title of kings of South India, Ceylon, Lamkā etc and that four such emperors invaded Northern India on different occasions in our past history.

2 The term 'Rāvaṇa' is not a personal name but a Sanskritised form of the Tamil word 'Iraivana' meaning God, king, sovereign or lord

3 The earliest mention of Rāvaṇa occurs in times of King Anaraṇya of Ayodhyā

4 Contemporary princes of the times of Anaraṇya

5 The second mention is in times of Kārtavīrya Arjuna, his contemporary princes

6 The third mention is in times of Emperor Bharata, son of Dusyanta, his contemporary princes

7 The fourth mention is in times of Shri Rāma, his contemporary princes

8 Rāma made South India inaccessible to Rākṣasas of Lamkā, a partial deluge

9 Antecedent history of Rāvaṇa Genealogies of हेति, प्रहेति

10 शर्पणक्षत्रा and ताटका.

11 Sons of सुद and ताटका

12. Generals of रावण and his ministers

13 Genealogies of हिरण्यक्ष and हिरण्यकशिपु

14 विप्रचित्ति and सिद्धिका and their progenies

15 Connecting the names of these personalities with place-names in classical maps — a very instructive study

16. Rākṣasa Dvīpa with its capital Lamkā is now under waters in the Indian Ocean

## SECTION IX ARCHAEOLOGY

### 1. HARAPPA SETTLEMENTS ON THE UPPER SUTLEJ

*Dr Y D Sharma*

During the early part of 1953, the author carried out an excavation at a 70-foot high mound at Rupar which lies on the Sutlej in Ambala district. Simultaneously he also surveyed part of the neighbouring area in search of other traces of occupation in ancient times.

Although Kotla Nihang Khan, near Rupar, had yielded typical Harappan objects about two decades back, it was regarded as a solitary settlement of some fugitive Harappans. The present excavations, however, have revealed structures and characteristic equipment of Harappans in the lowest levels of Rupar. What is more, these remains lie clearly under the remains of later cultures distinguished by the use of Painted Grey and Northern Black Polished wares.

Starting from the initial occupation of the site by the Harappans about the beginning of the second millennium B.C. and ending with the 17th century A.D., the site of Rupar remained continuously occupied with a long gap between *cir* A.D. 600 and 1300 and a possible one between its desertion by Harappans and occupation by the users of Painted Grey ware, who, on circumstantial evidence, have been identified with the Aryans. But the later gap, if indeed gap it is, is yet to be fully investigated.

The survey of the neighbouring area shows that Rupar was not an isolated settlement, and there is a string of Harappan sites on an old bed of the Sutlej. The settlements integrate into a pattern of flourishing towns and villages on the Indus and Sarasvatī systems, the latter of which included the Sutlej in ancient times.

Further work in the region, both on surface and by excavation, is expected to define not only the modifications that the life of Harappans must have undergone during their eastward migration, it will also elucidate the course of racial movements in Northern India. It might even provide a clue to the particular circumstances that led the disappearance or transformation of Harappa culture.



## SECTION XII RELIGION AND PHILOSOPHY

### . THEORIES OF TRUTH

*Miss E. A. Solomon, M. A.*

In this paper I propose to show that it is not very fair to load the understanding of Indian theories of truth with the implications of terms of Western philosophy. Cultural concepts when translated lose much of their significance. We have Indian theories of truth which can be classified under *Vjayasāṃjā*, *avisamvāda* and *kriyākāritva*. Any Indian theory pertaining to the nature of Truth is not exclusively a theory of correspondence, of Coherence or of Pragmatism. In the Nyāya theory, for example, all these must be satisfied if the cognition is to be valid. The theory of Prabhākara is a little peculiar inasmuch as he says that knowledge if uncontradicted is valid, e. g. 'hot water', where the heat does not, in fact belong to water, but to the fire-particles, and yet it is valid because it is never found to be contradicted. In certain schools a distinction is drawn between *jātlhārthya* and *prāmānya*. Buddhist theory deserves special consideration, inasmuch as it regards sensation of the first moment alone as valid.

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## SECTION XIII · TECHNICAL SCIENCES & FINE ARTS

### 1. NATIONAL CALENDAR FOR INDIA

*Prof K V Abhyankar, M. A.*

It is a universally admitted fact that there should be a common National Calendar for India which should be convenient, based on tradition and consistent with the phenomena of nature. An attempt is made in this article to suggest such a calendar.

The New Year's Day should be the 15th of August which is approximately the beginning of the Śarad Season, the traditional commencement of the New Year. There should be twelve months of 30 and 31 days alternately, two months making one *ṛtū* or season. The names *Iṣ* (food) *Ūrj* (strength) etc. used for the 12 months of the traditional Tropical year may be renewed with propriety as they are indicative of the condition of nature and man in those months.

Since the ancient period of the Vedas there have been in use two calendars side by side—the Tropical and the Sidereal. Although in some states the Tropical Calendar is still in use, the Sidereal Calendar is followed by a large majority. The Sidereal Calendar, as current to-day, is a detailed mention of the time-factors which have accumulated since the remote days of the Vedas (5000 B C) upto the present time. The beauty of the calendar is this that it presents a picture of the condition of the Zodiac and nature in all details. No doubt, it requires some corrections in some respects. This Calendar at present is followed by a large majority for all religious purposes. The other Calendar, namely the Tropical one, is a simpler one, and hence it can be accepted by the state for state purposes and ordinary business.

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